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SECTION
FIVE



ARTISTIC COUNTRY- SEATS

COTTAGE VILLA
CLUB-HOUSE



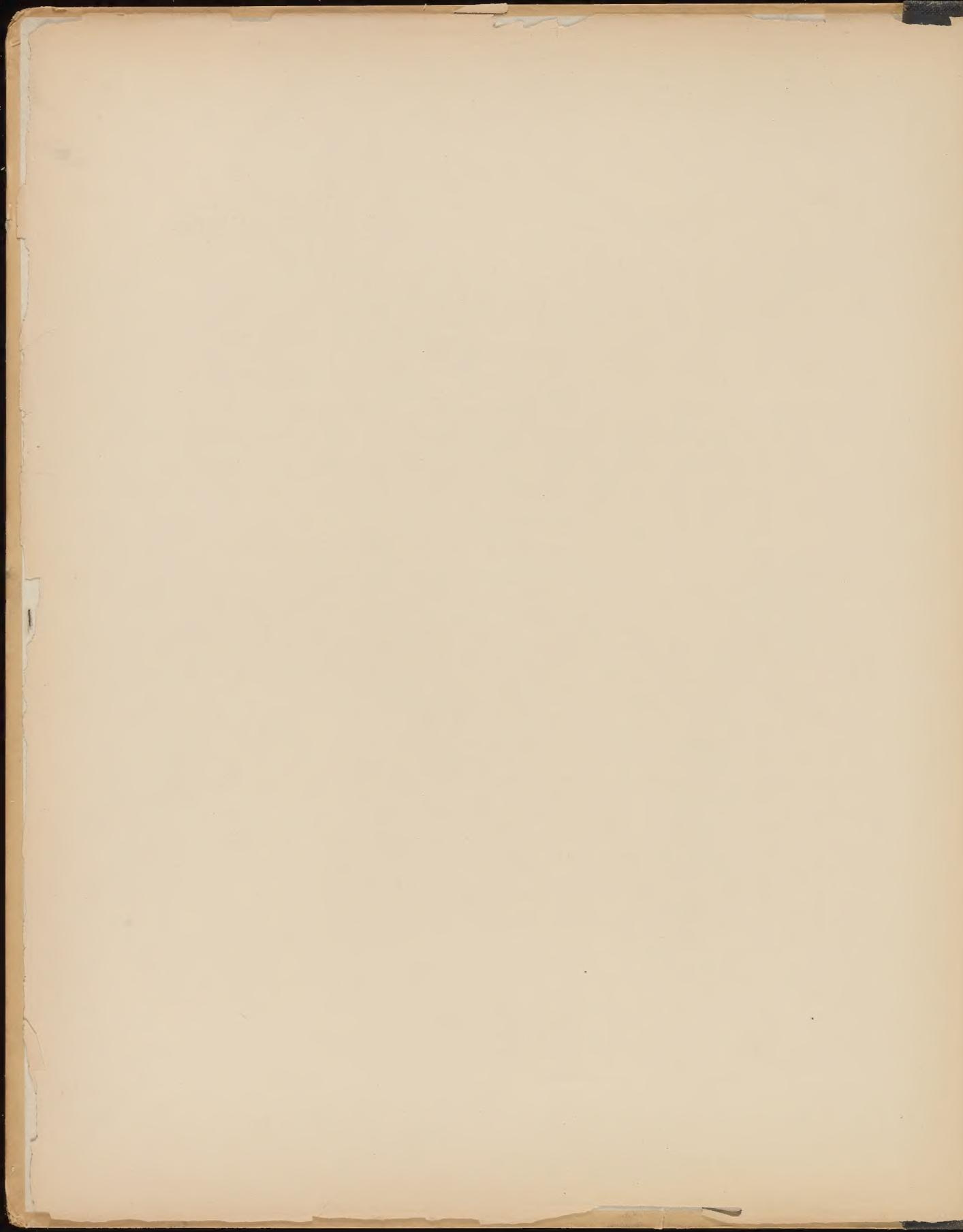
D. APPLETON AND COMPANY
NEW YORK

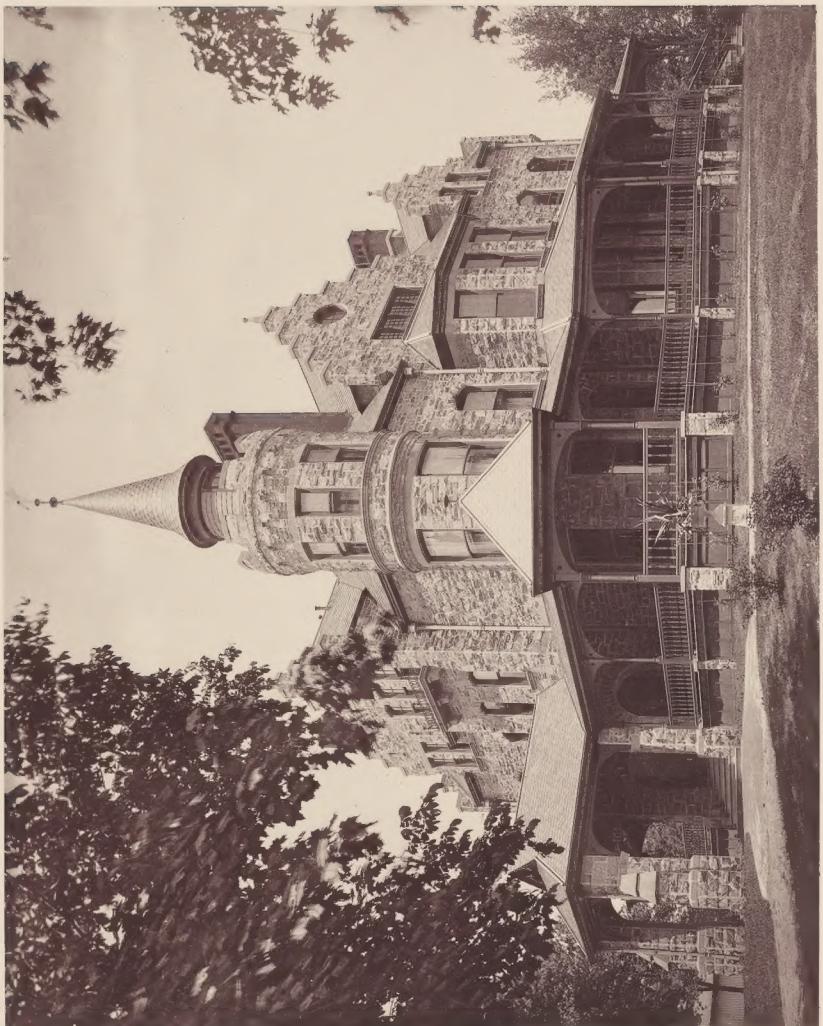
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LIST OF PLATES

SECTION FIFTH

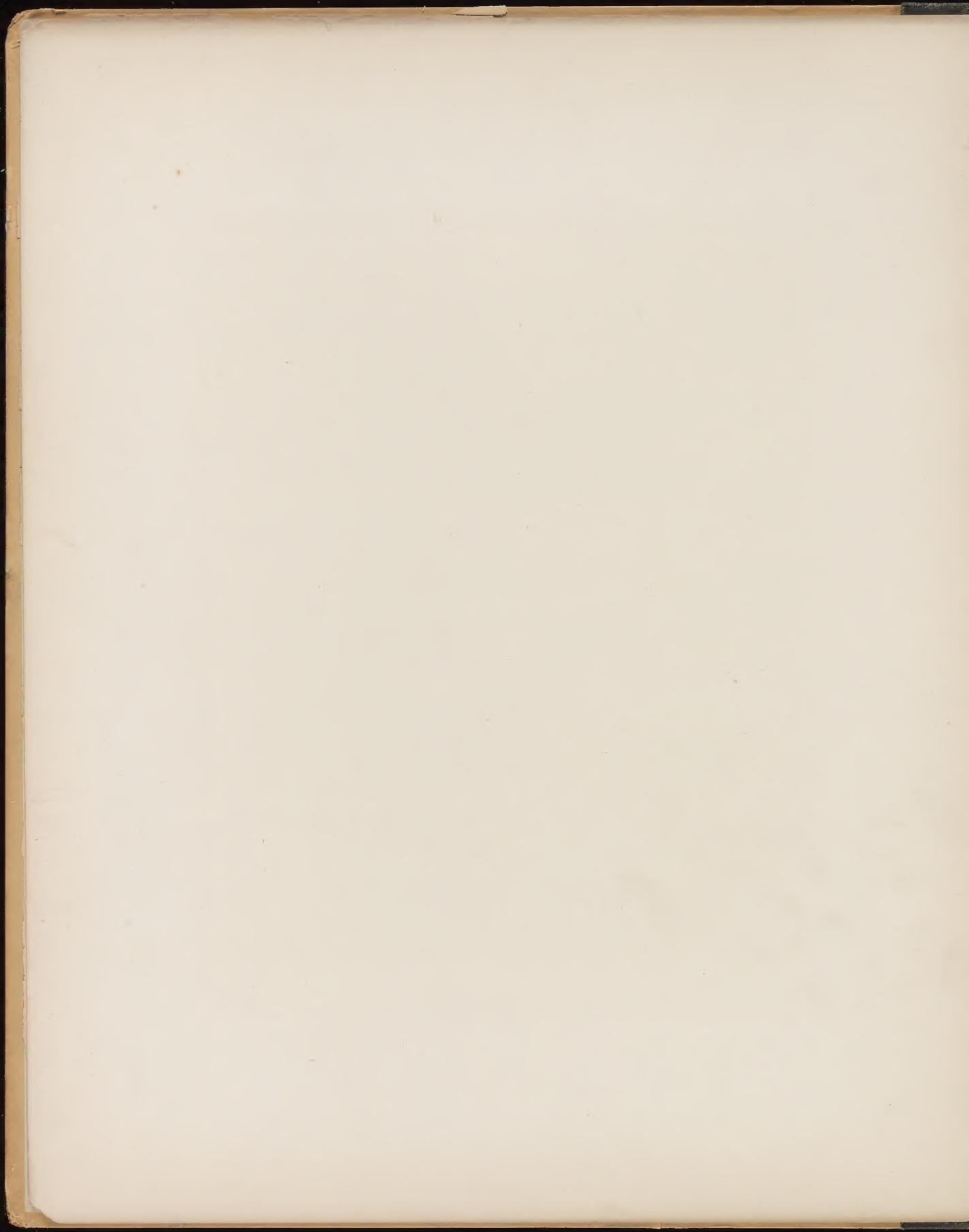
✓MR. W. E. SPIER'S HOUSE,	<i>Glen's Falls, N. Y.</i>
✓THE STERLING HOMESTEAD,	<i>Stratford, Conn.</i>
✓MRS. JOHN COWDIN'S HOUSE,	<i>Far Rockaway, L. I.</i>
✓MR. THOMAS T. KINNEY'S HOUSE,	<i>Elberon, N. J.</i>
✓MR. JAMES ELVERSON'S HOUSE,	<i>Georgetown Heights, D. C.</i>
✓MR. CHARLES A. RICH'S HOUSE,	<i>Short Hills, N. J.</i>
MR. JOHN W. ELLIS'S HOUSE,	<i>Newport.</i>
✓MR. GEORGE D. HOWE'S HOUSE,	<i>Manchester, Mass.</i>
✓MR. JAMES L. LITTLE'S HOUSE,	" "
✓MR. WILLIAM F. WELD'S HOUSE,	<i>Near Boston, Mass.</i>
✓MR. JOSEPH H. CHOATE'S HOUSE,	<i>Stockbridge, Mass.</i>
✓MRS. HENRY P. KIDDER'S HOUSE,	<i>Beverly Farms, Mass.</i>
✓MR. SPENCER TRASK'S HOUSE,	<i>Saratoga Springs, N. Y.</i>
✓MR. WILLIAM D. SLOANE'S HOUSE,	<i>Lenox, Mass.</i>
✓MR. JOHN B. DYAR'S HOUSE,	<i>Detroit, Mich.</i>
✓MR. J. WENTWORTH BROWN'S HOUSE,	<i>Wellesley, Mass.</i>
✓MR. J. RANDOLPH COOLIDGE'S HOUSE,	<i>Chestnut Hill, Mass.</i>
✓MR. GEORGE V. CRESSON'S HOUSE,	<i>Narragansett Pier.</i>
✓MR. H. S. LEECH'S HOUSE,	<i>Saratoga Springs, N. Y.</i>
MR. LOUIS L. LORILLARD'S HOUSE,	<i>Newport.</i>





New York School of Applied
Design for Women

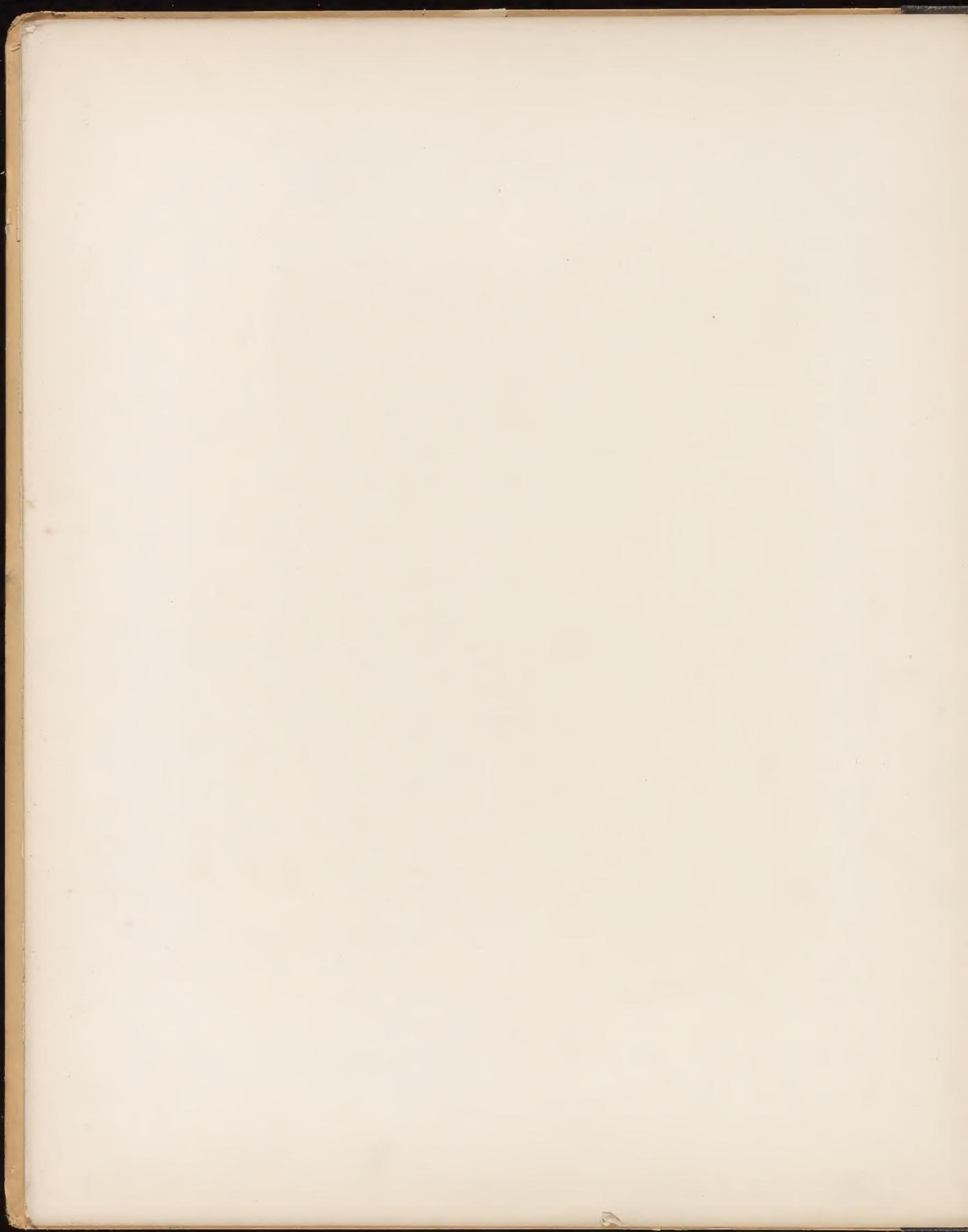
RESIDENCE OF MR. JAMES EVERSON.





NEW YORK SCHOOL OF APPLIED
DESIGN FOR WOMEN

RESERVE OF MR. THOMAS T. WINNEY.





RESIDENCE OF MRS. JOHN DOWDISH

NEW YORK SCHOOL OF APPLIED
DESIGN FOR WOMEN

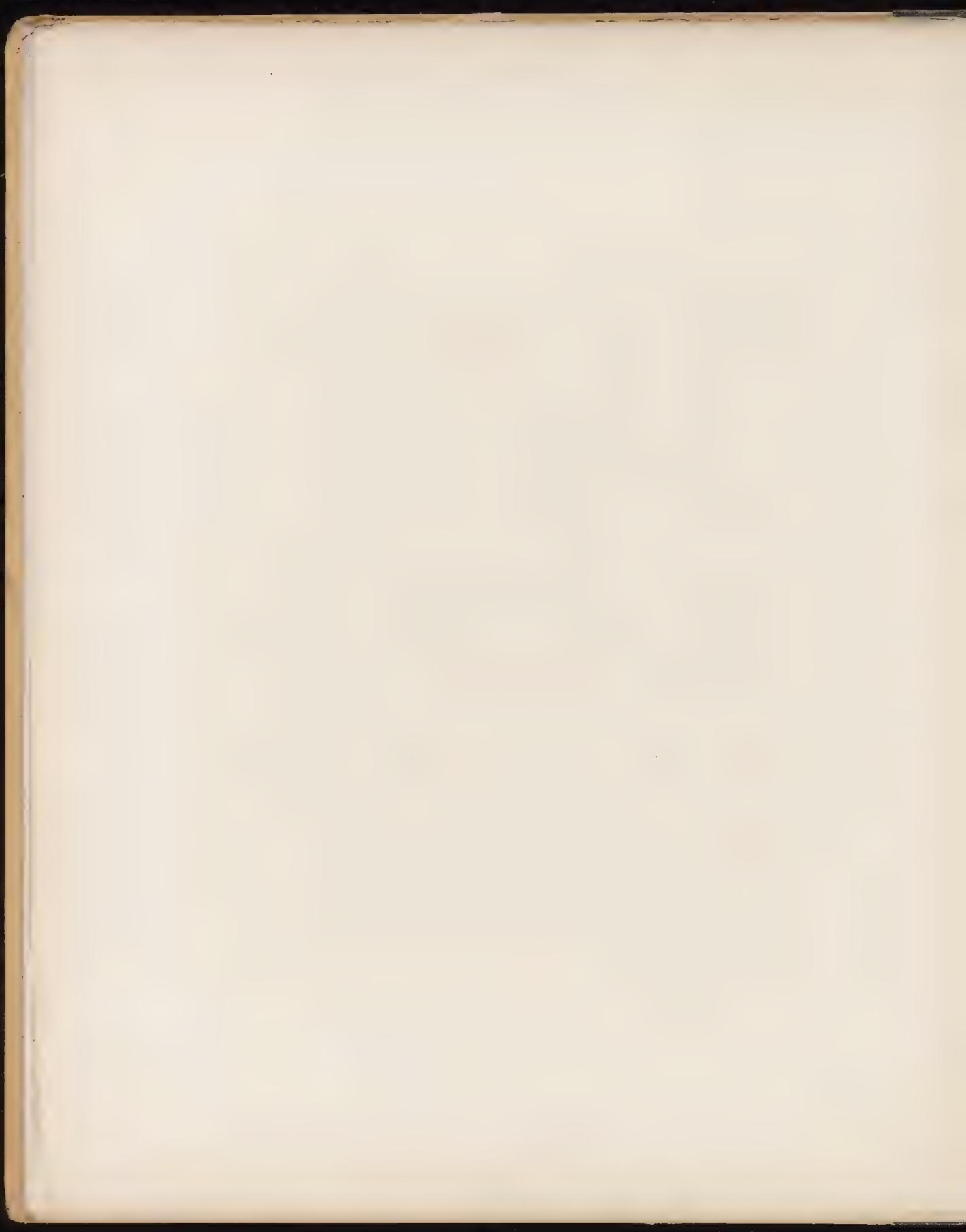


NEW YORK SCHOOL OF APPLIED
DESIGN FOR WOMEN

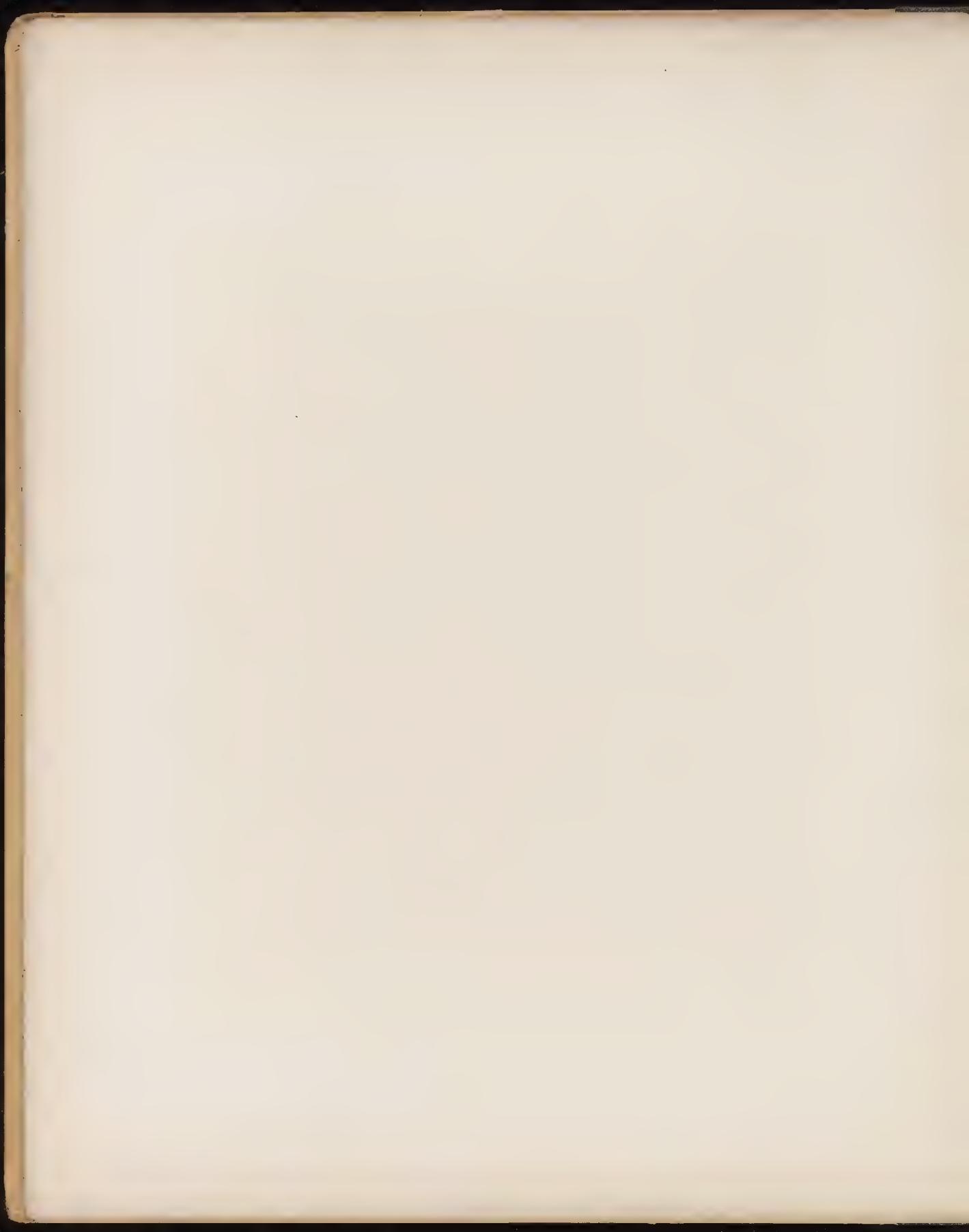


1. 1875
2. 1876
3. 1877
4. 1878









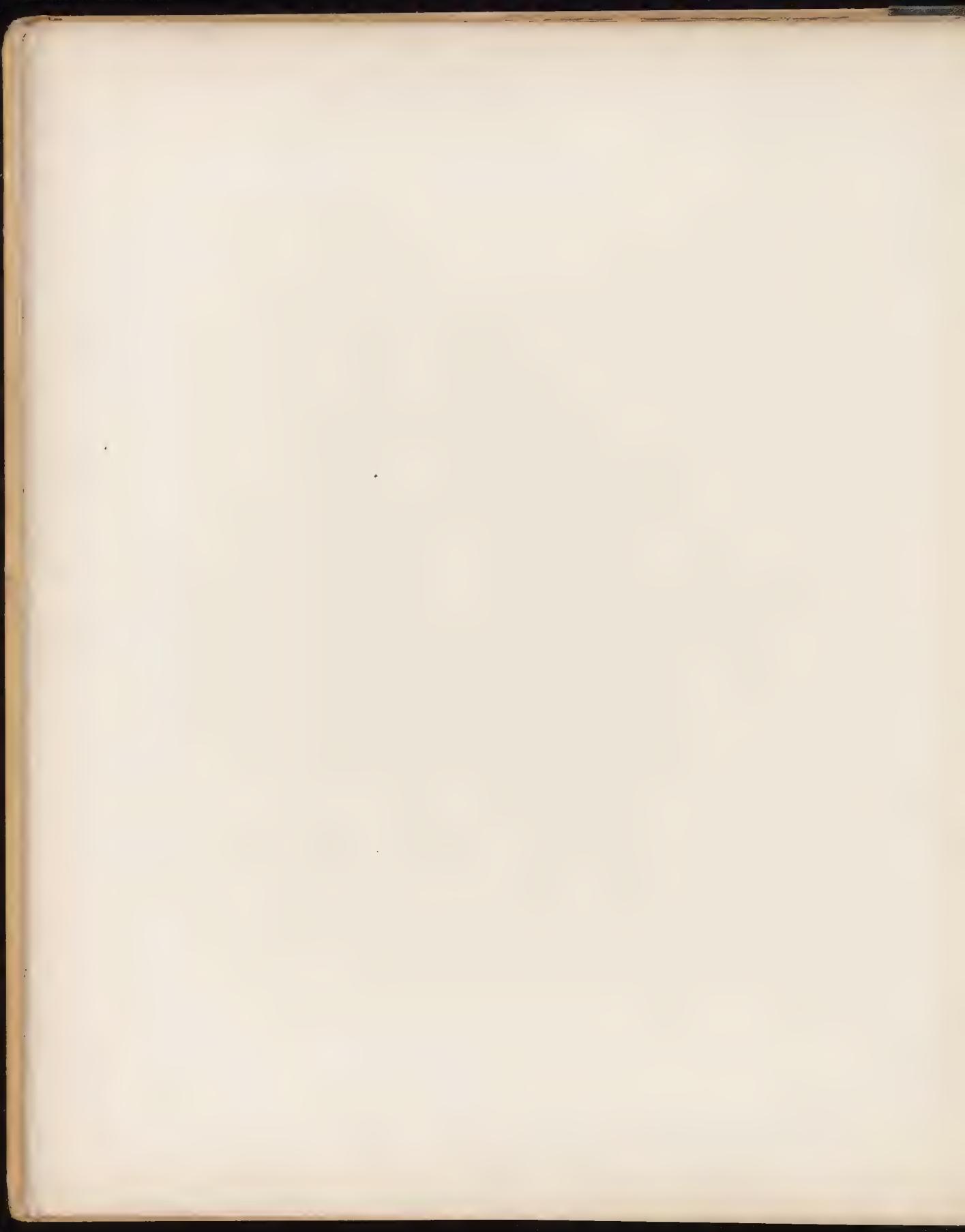


Design for Women

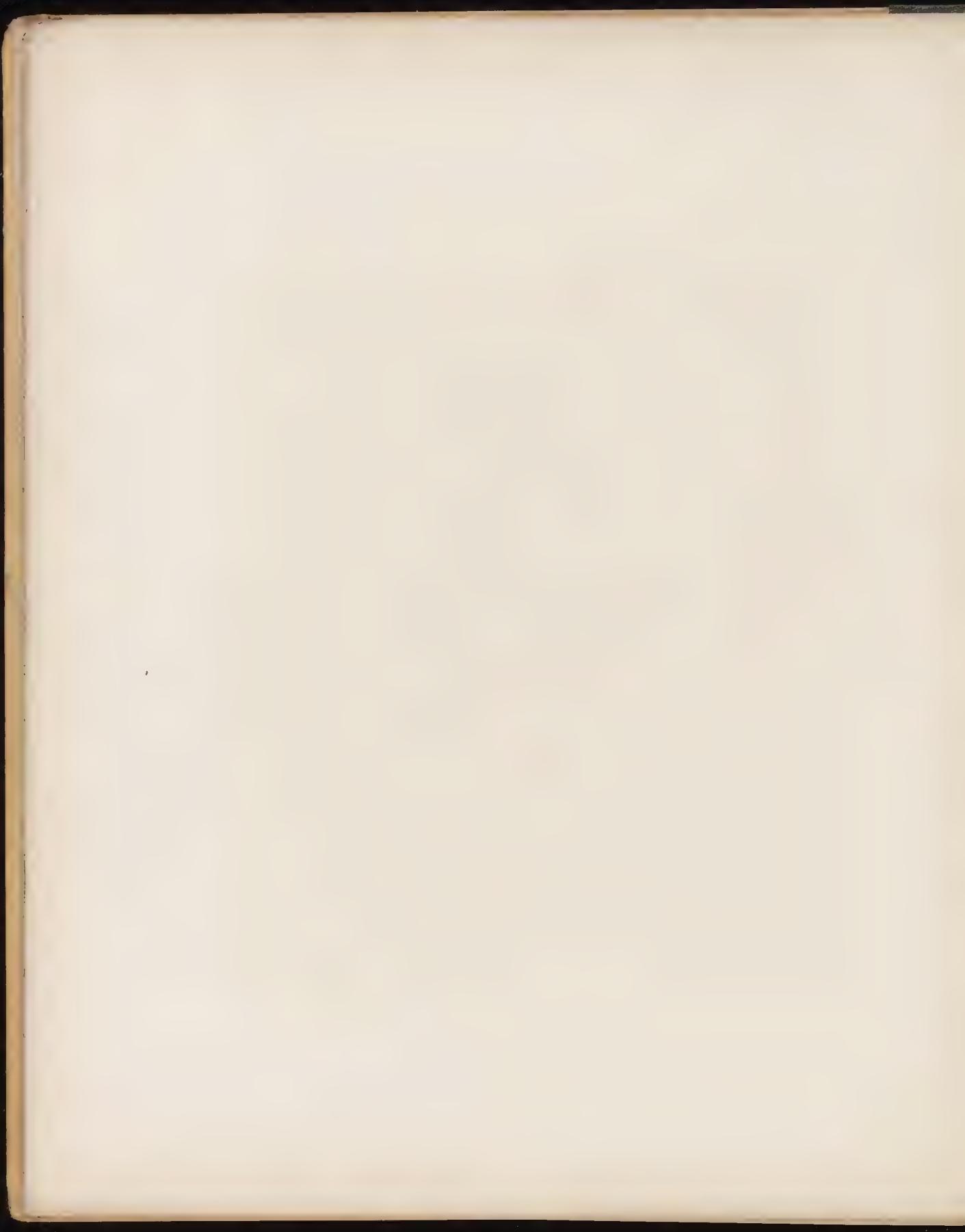




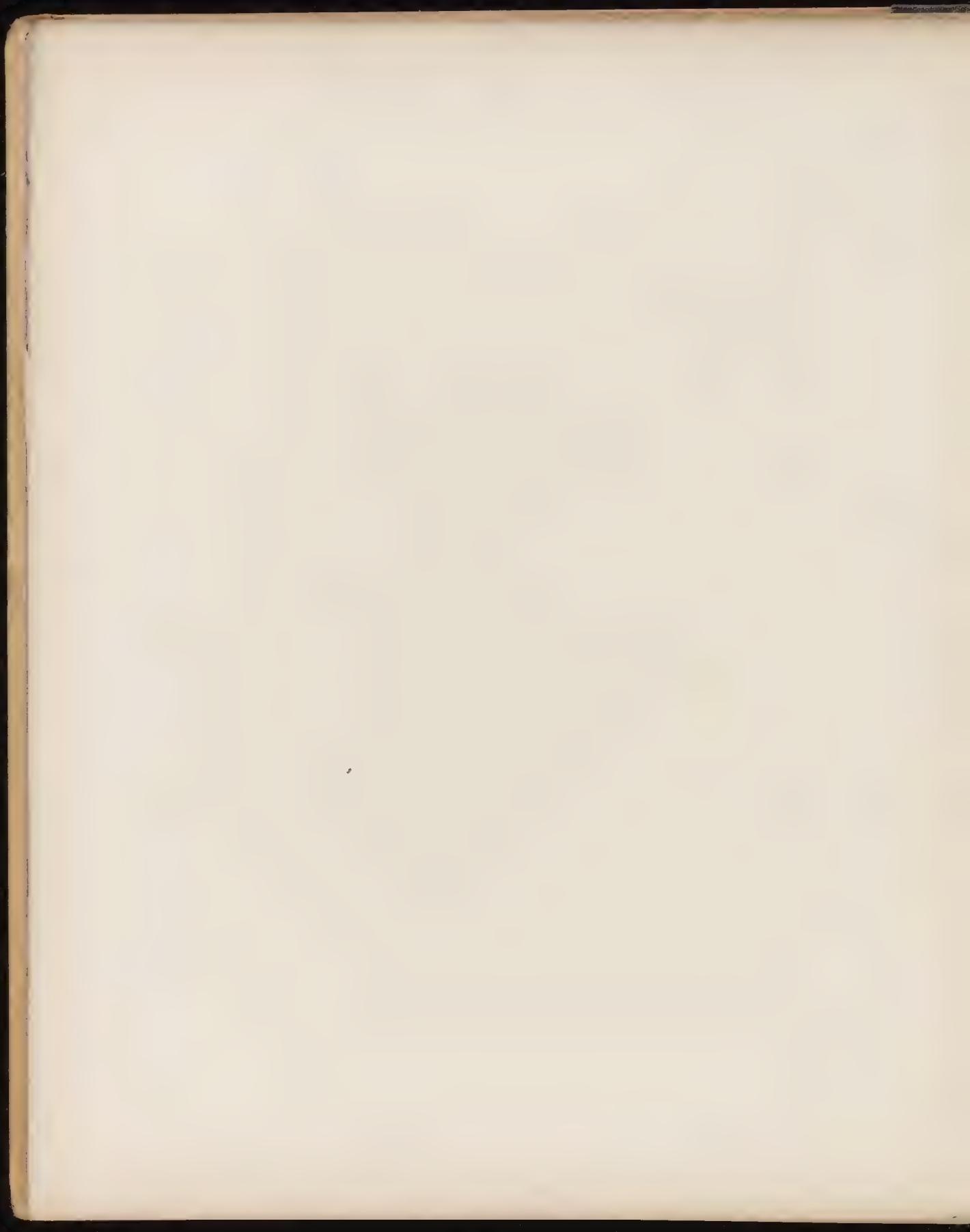
NEW YORK SCHOOL OF APPLIED
DESIGN FOR WOMEN



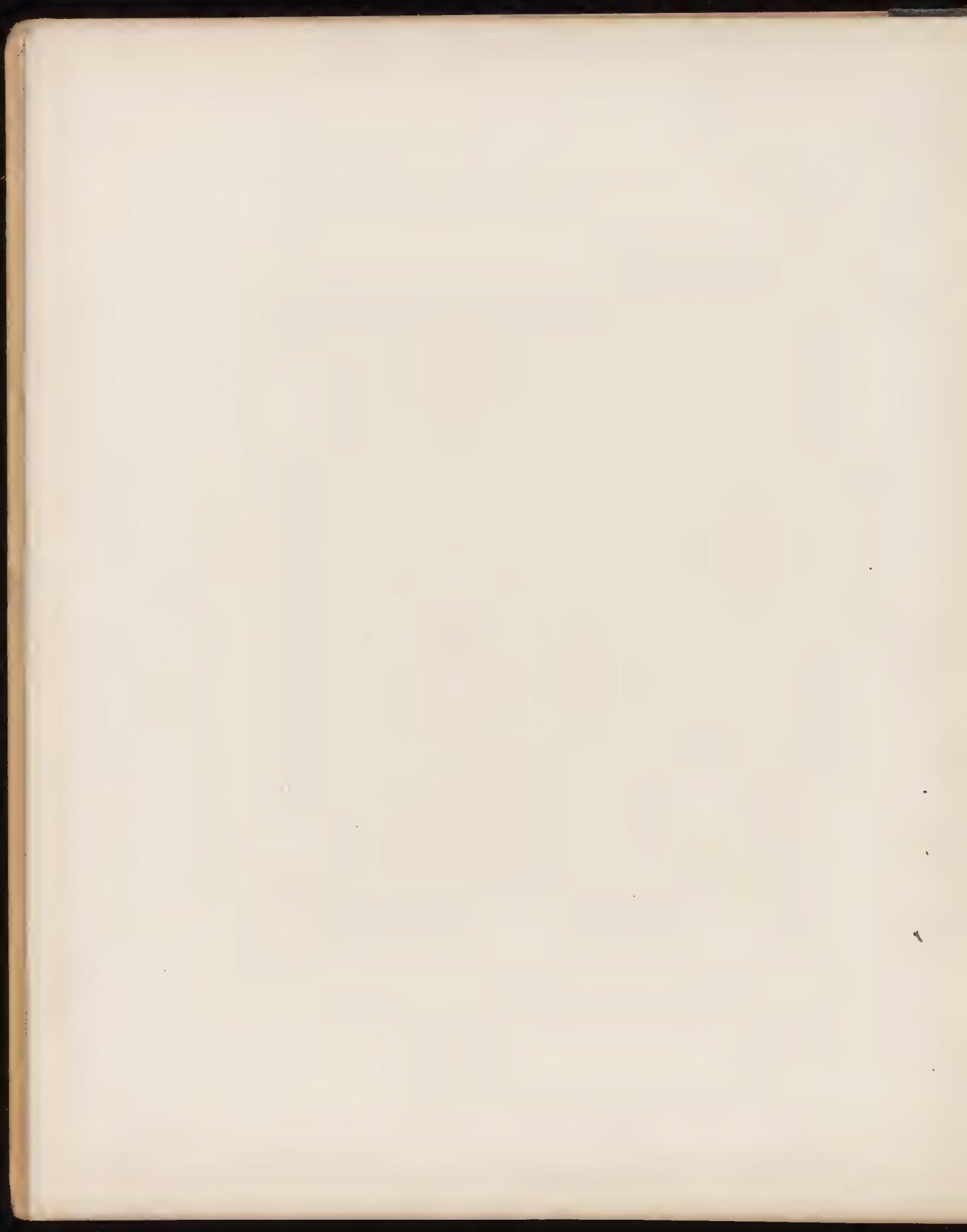






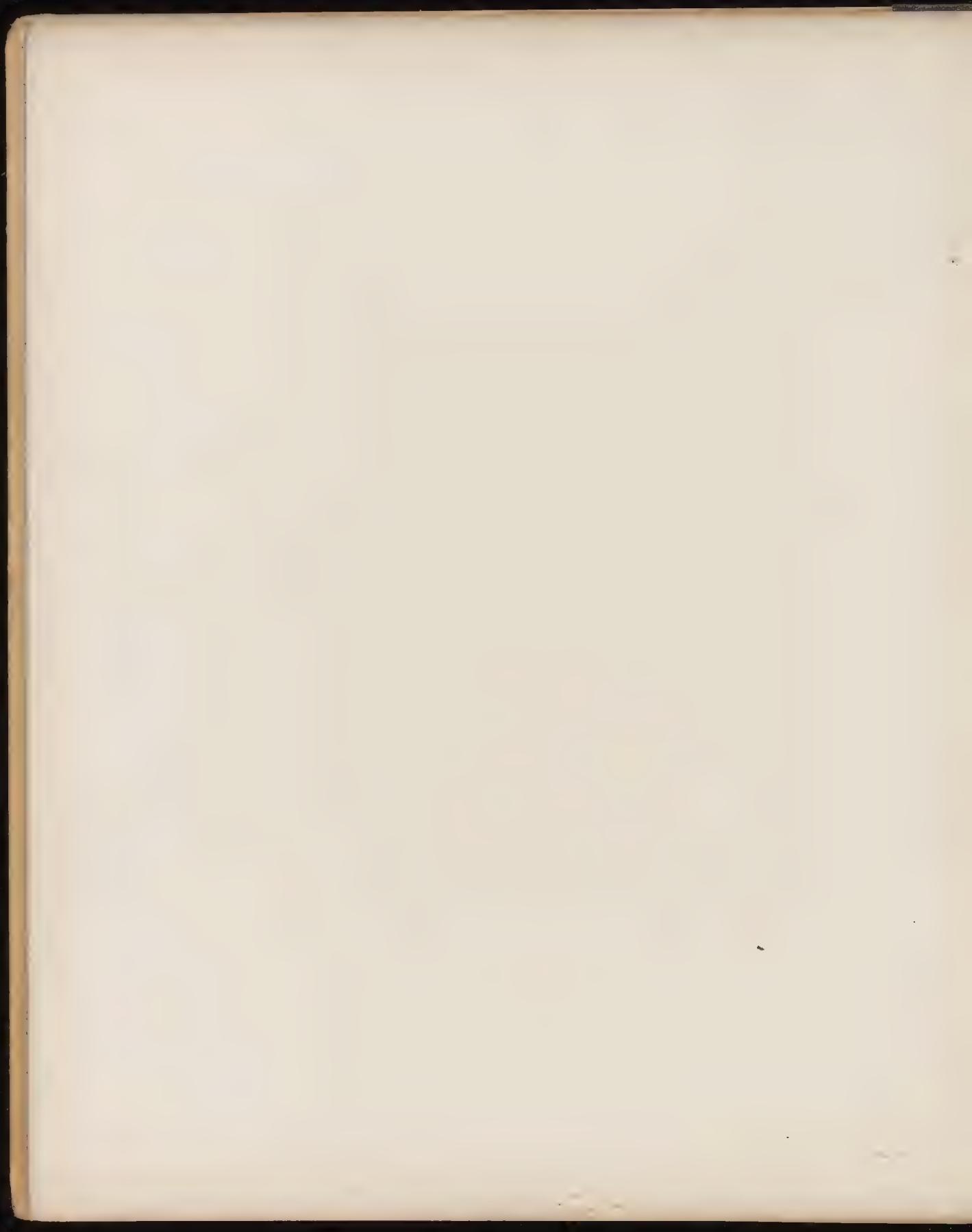






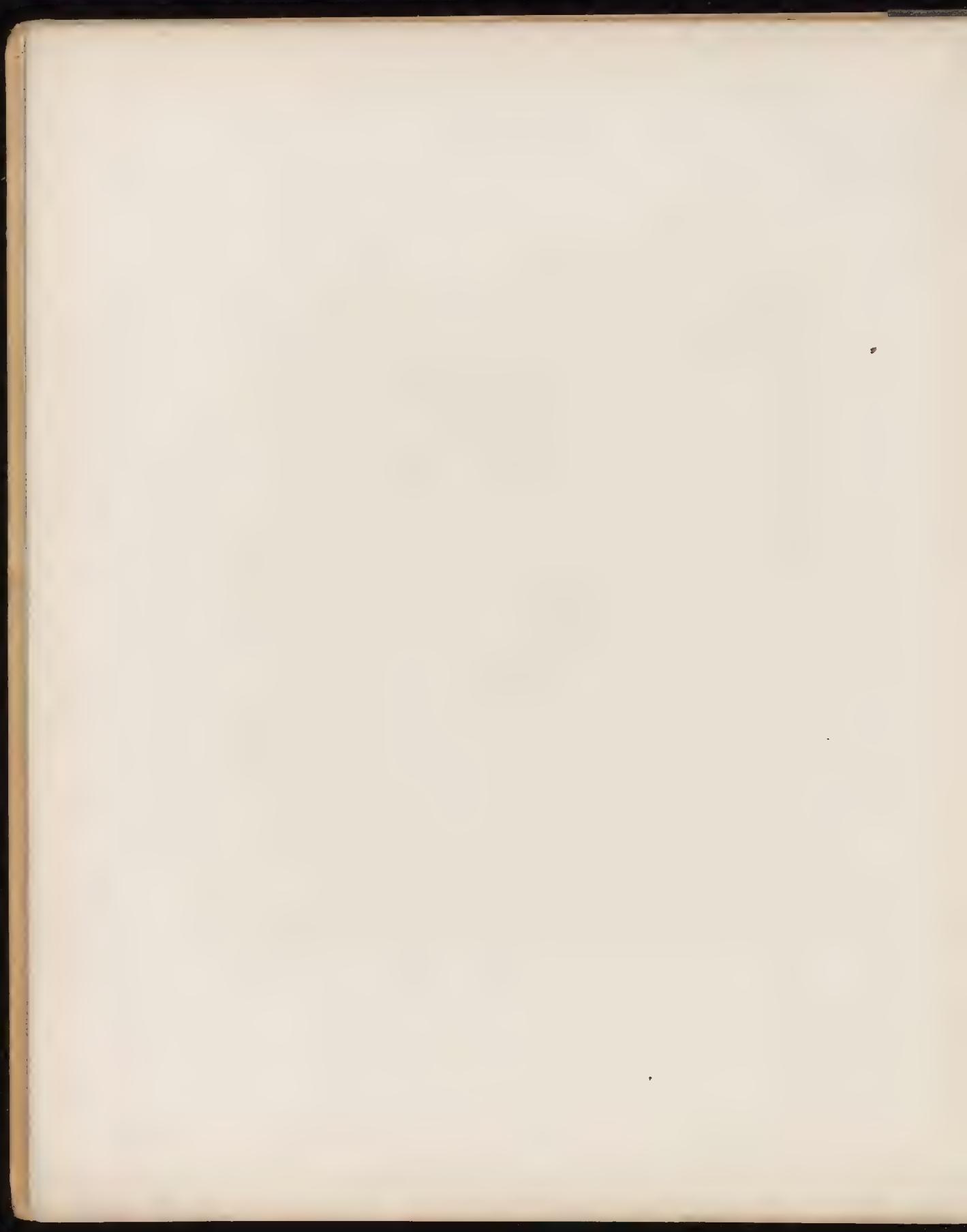


New York
July 1888

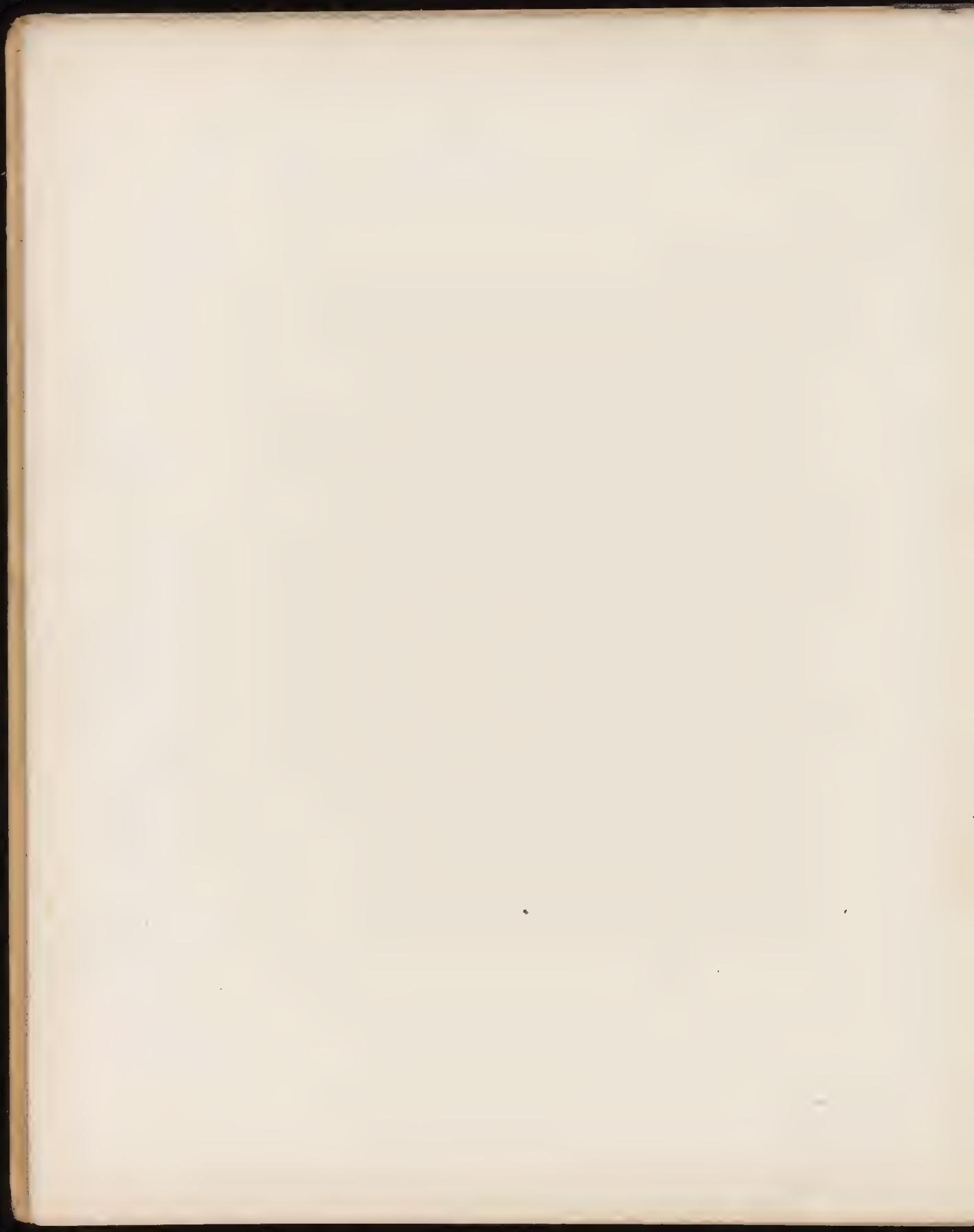




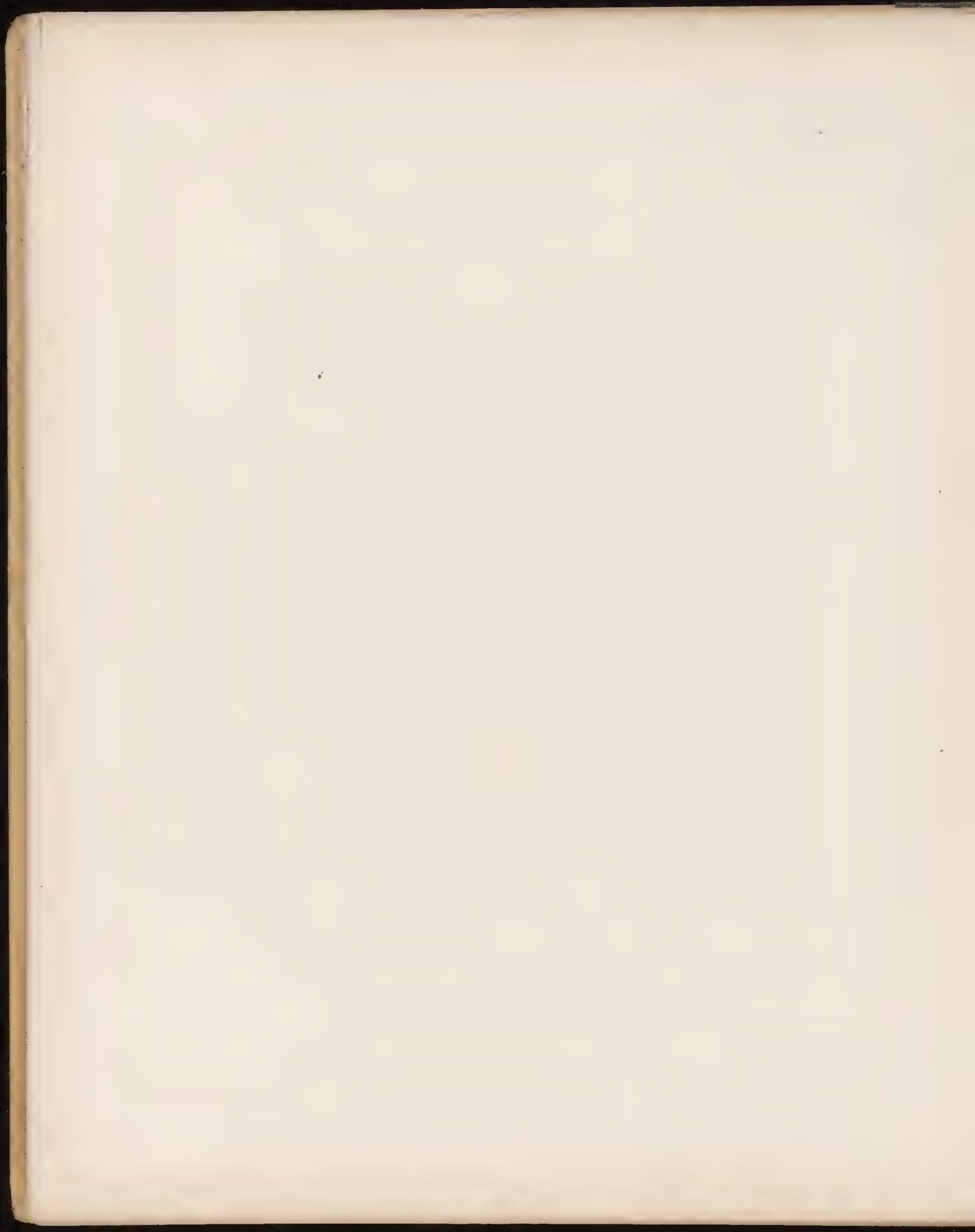
New York: —
DESIGN FOR WOMEN





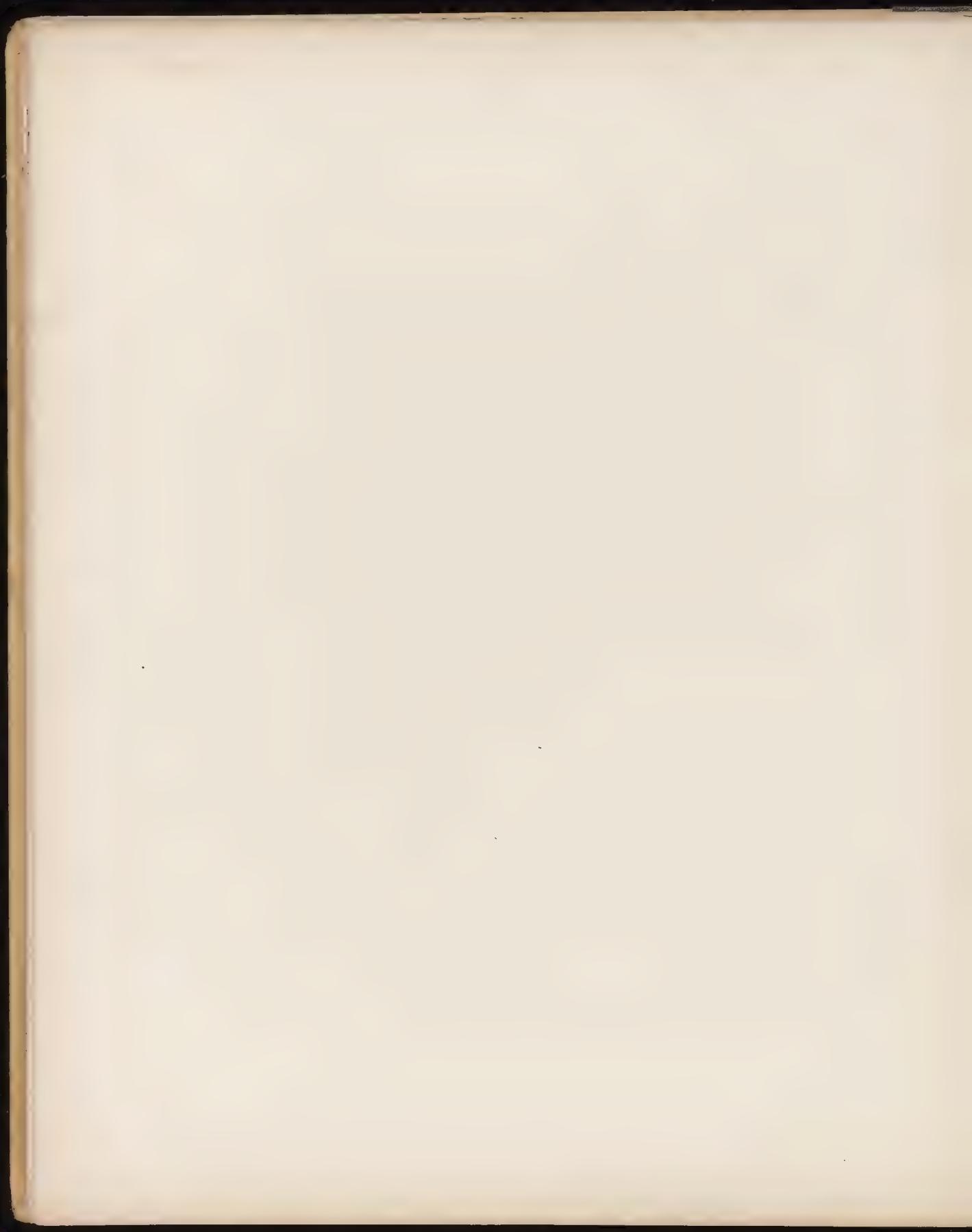






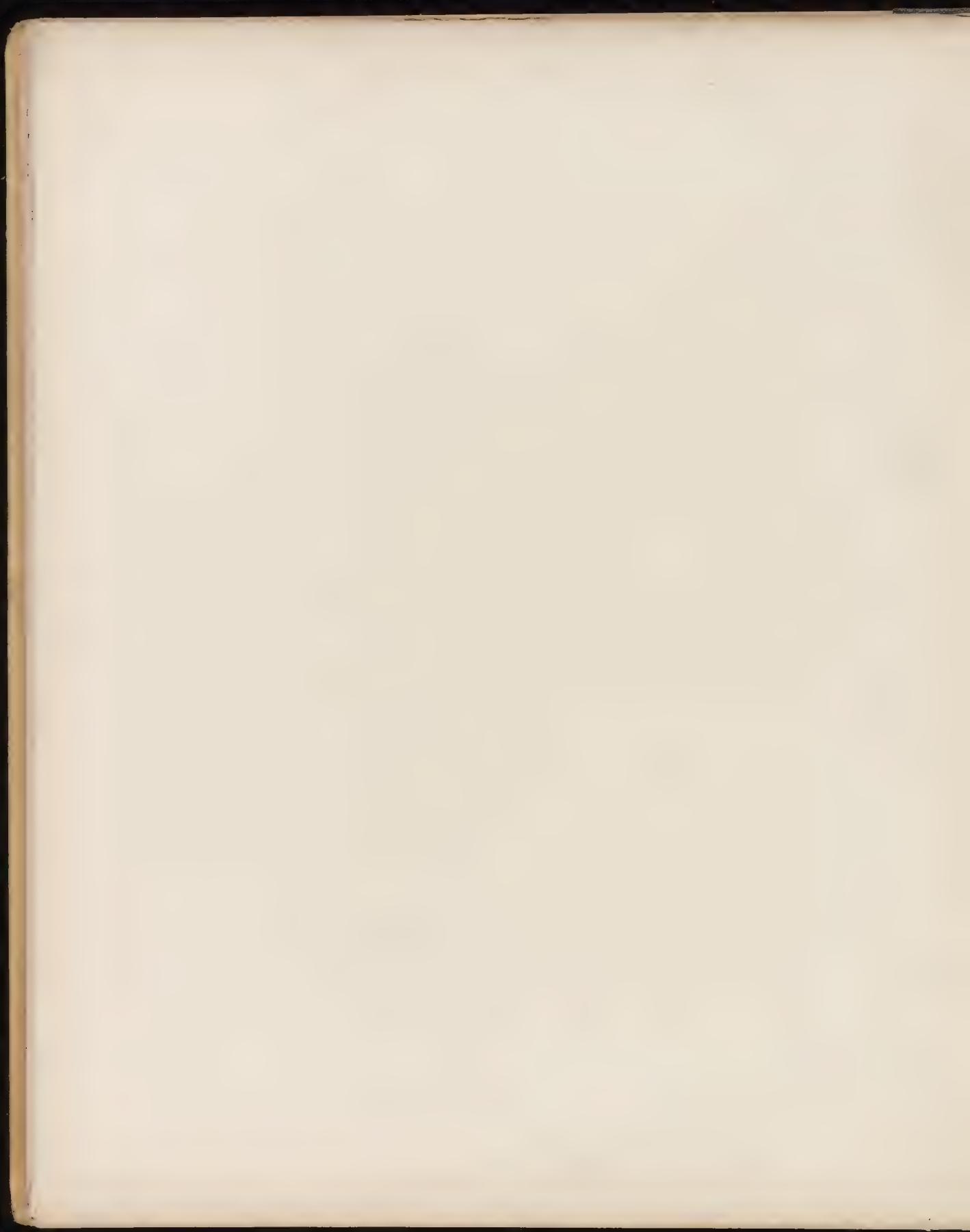
New York 2
DESIGN FOR WORKERS







Nan Yen
Dwelling



MR. W. E. SPIER'S HOUSE.

The walls of Mr. W. E. Spier's house, at Glen's Falls, New York, are a bold rubble of split granite in large pieces; and the piers, arches, sills, and window-trimmings are of carved Longmeadow stone; while, in the upper walls and the gables, split shingles, wooden posts, and carved panels appear. Within the building the finish is in natural woods, some of them stained. The hall has a high oaken wainscot, paneled and carved, and the oak joists of the ceiling serve as frames to the paneling. The stairway has rich turned-work in the newels, and is entirely of oak.

The drawing-room finish is in natural cherry, with delicate moldings, carvings, and small panels. The molded beams of the ceiling divide its space into large panels for paintings on canvas. The walls of the reception-room are draped, its ceiling is plain tinted plaster, and its cornices and doors are of stained cherry. Rich paneled wainscoting in the dining-room is supplemented by a ceiling of close beams of mahogany, with a plaster frieze. The finish of the breakfast-room is in ash, and of the billiard-room in ash and cherry, with a frieze of colored plaster.

Viewed as a whole, the design gains picturesqueness from the large gable, the massive chimney, and the main roofs, which, by well-broken gradations, lead down to the conservatory on one side and the *porte-cochère* on the other; also from the conical roof of the long gallery in the third story, and the three massive stone arches, on carved pillars, of the entrance *loggia*.

A novel arrangement of the hall-fireplace and the stairway deserves notice, the former being a bold, round arch in a large chimney in front of the stairway which leads round behind it to a landing overhanging a seat at its left, and overlooking the hall on one side and the billiard-room on the other. The position and value of this landing are well seen in the ground plan.

Steam-heating

Steam-heating is used throughout, and the ventilation is by wood-fires on open hearths. The decorations in color were designed by Mr. W. Pretyman, of Albany and Chicago. The architect was Mr. R. W. Gibson, of Albany and Troy.

A silver ceiling.

Some details of these color-decorations may be mentioned. The walls of the hall show a pleasing design in Roman work in plaster of two colors, with an interlaced design stamped on the surface. The ceiling of the drawing-room is a silver background, with panels in pale shades of metallic blue, while the frieze is painted on a canvas of ivory-whites and pale robin's-egg blue; and the walls are covered with hand-made tapestry of a deep apricot tint, revealing an elaborate design in four colors. Delicate stained glass appears in the transoms.

The chimney-breast of the hall is entirely covered by these decorative panels, two of them representing figures of female genii of the temperate and torrid zones. One of the two carries a festoon of roses mixed with masses of chrysanthemums, whose pink and yellow are set against drapery of pale green-blue. The other figure, Oriental in type, has a background of palms, is draped in orange, and bears in her hands a tangled wreath of orchids of many and delicate shades of pink and purple.

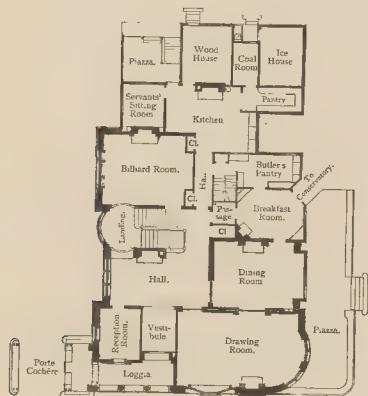
Persian stuffs have been used as hangings on the walls of the reception-room, and the ceiling has an oil design of oranges on a trellis.

Characteristic of the new epoch.

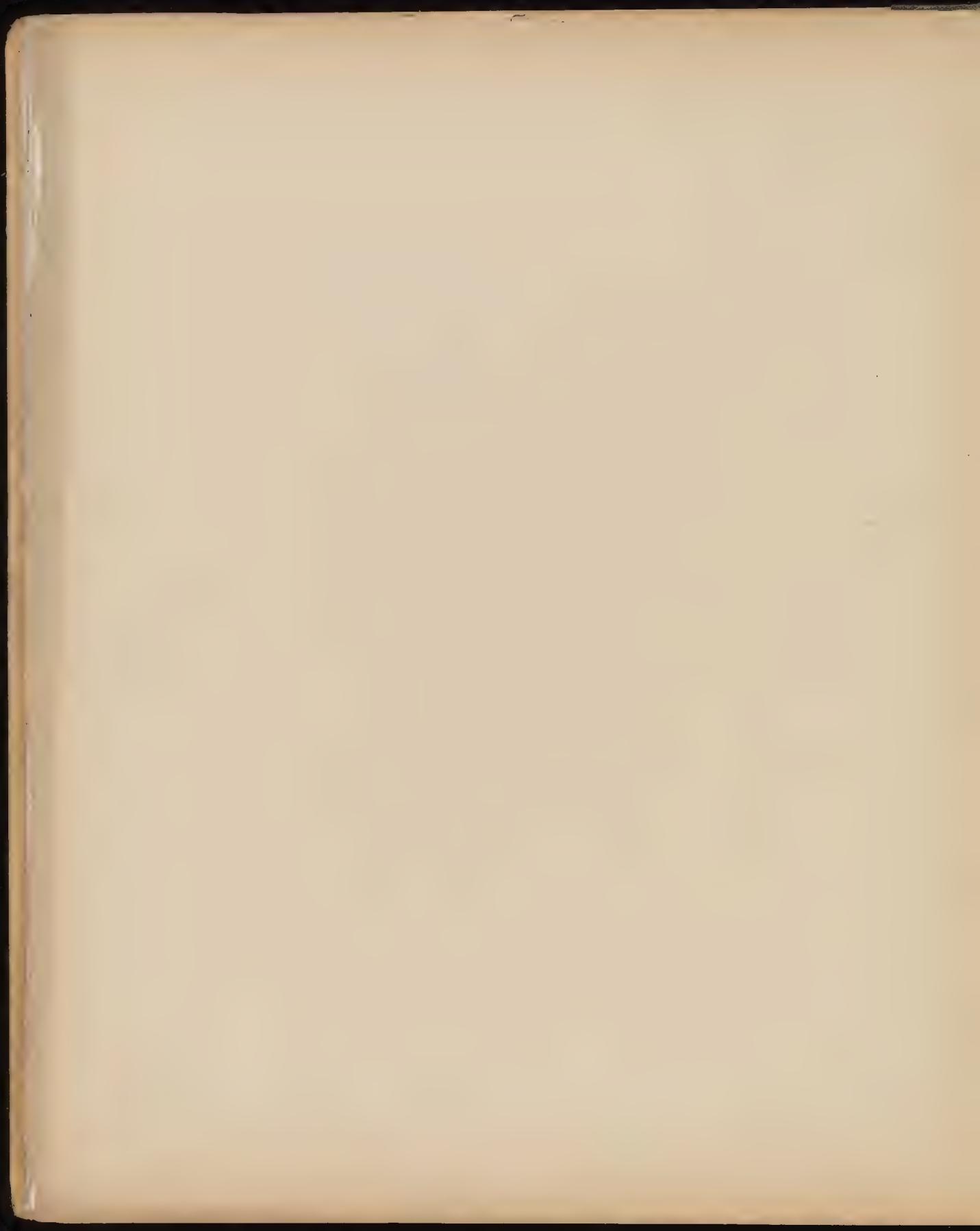
Mr. Spier's house is in many respects a characteristic example of the new epoch of American architecture; and, as such, it expresses, on the part of its architect, views that afford a marked contrast to those of some of his English brothers—especially an architect like Mr. Barry, who, at the end of his lectures on architecture, commits himself fully to the classical style; and, though preferring mediæval architecture for ecclesiastical works, can not allow that even there the classical style must of necessity be neglected. The Palladian or Italian school of architects, he explains, had a definite intention, namely, to design a modern style, based upon the architecture of the Romans; they produced buildings unlike any that had previously existed, although they copied literally the details of the orders; and, while England has had, he says, many tastes and various revivals, yet through them all the Palladian manner of Wren and Inigo Jones has held its ground, and something of a reaction toward it

has

has lately appeared in unexpected quarters. The application of the highest class of painting and sculpture is natural and welcome to classic architecture, which, in spite of all objections, "has generally been adopted in climates not much unlike that of England." Those who have lived in one of the solid houses of simple outlines which the architects of the English Renaissance have left to us, are not likely to change to the picturesque creations of modern Gothic, with their voluntary carelessness of plan and maximum of surface of external walls. The classical tastes, he continues, which gave to the Renaissance its first impulse, still exist among us, and are likely to continue. Nor can he believe that an architecture which can give us solidity and magnificence, which can adapt itself to purposes of utility, and assimilate progressive scientific construction; which unites elegance of proportion with refinement of detail; and which welcomes the best efforts of the painter and the sculptor in a loving combination of art, can be easily banished from the modern practice of the civilized world.



GROUND PLAN.



THE STERLING HOMESTEAD.

We have here a very good illustration of an old English country-house, kept low and spacious, with steeply pitched roofs hipped all around, overhanging eaves, and eaves-troughs supported by wrought-iron brackets, and here and there a quaint finish of brick-work carried above the roofs. There are no gables. *No gables.*

The material is buff brick of various shades, giving a mottled effect; and the trimmings are of red sandstone, the roofs being red slated, and the water-leaders, with their old-fashioned heads, of copper, and paneled; while the terra-cotta ridges, black-green blinds, and infrequent wood-work, are not out of harmony with the buff brick.

Of the principal façade, the leading features are the corner octagonal bays, the spacious tiled portico, the wide-recessed oaken doorway, and the low, open-brick balustrade, with its molded stone coping continuous with the water-table of the house. Of especial design are the stone columns of the portico, with their handsomely carved capitals, and the solid stone corners. The shaded balcony, formed by the boldly overhanging roof, has a single stone column; and the deeply recessed tripled tower-window, with carved date in panel, has leafage and figures boldly cut into the solid brick wall. Very quaint are the stone *Stone
water-
spouts.*

The finish of the rooms of the STERLING homestead has qualities of unusual brilliancy, from an artistic point of view. The main hall, the stairway-hall, and the second-story hall, are wainscoted, paneled, and corniced in quartered oak; and the staircase and the hall-mantel are also of quartered oak. In the dining-room the wainscoting is of cherry, with a lofty carved and paneled mantel, and corner-buffets whose ceilings are domed and carved. The parlor shows whitewood finished in natural color and with gold-leaf; and the library, in cherry, has book-cases, wainscot, and mantel, richly paneled and carved.

The

The Sterling homestead is situated in Stratford, Connecticut—an old New England village—at the junction of two broad, elm-shaded streets, the angle of the octagonal bay and the portico of the northeast corner corresponding very nearly with the angle formed by the streets; consequently, the amount of study

The loggia faces the church.
given to the north side was equal to that given to the east or front side. The loggia faces the principal church of the village. In the rear of the house, the ground slopes off gently toward the west, and a valley road winds along a terrace bordered with young elms. The exposed condition had much to do with the design, especially with the selection of materials as color-values.

Inigo Jones.
In connection with the old English character of the Sterling homestead, something may be said of the English Renaissance itself, and the two architects whose names are associated with it. These men were Inigo Jones and Sir Christopher Wren; and they are represented in the city of London by more monuments of an artistic character than any other two men that ever lived. Inigo Jones—a Welshman, an artisan, and the apprentice of a joiner—had the good fortune to attract the attention of a nobleman, who gave him the inestimable advantage of a course of study in Italy. At that time, Jones does not seem to have developed any special aptitude for architecture, although possessed of an unusual fondness for the fine arts in general, and a strong ambition to excel therein. It so happened that the time of his appearance in Italy was that of the bloom and fruit of the Italian Renaissance, of which he speedily became an enthusiastic student. He had then reached the age of forty years; but it must be supposed that, notwithstanding the absence in his memoirs of any record of proficiency in that department of the fine arts of which he afterward became so noted a light, his experience as an artisan was on a higher plane than that of his fellows, and his dreams of the future were permeated by a rosier hue. Certain it is that his previous experience, whatever it may have been, was of a kind to qualify him for making the best use of his opportunities in Italy at a time pre-eminently suited for the exercise of them; and so great was his advancement in the science of his profession, as well as his good fortune in securing the services of friends who could help him, that after a few months he found himself filling the honorable office of surveyor to the Prince of Wales.

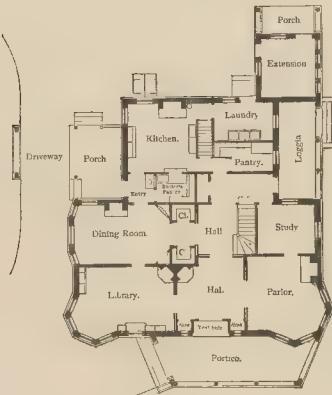
Moreover, the influence of the classic revival was just beginning to be felt
in England

in England itself, where the Reformation was stirring men's minds with a desire for the new as well as the true, and introducing them into an atmosphere of intellectual as well as spiritual freedom. The time was ripe for the advent of *The time was ripe.* an original and aspiring artist; and the circumstances which welcomed Inigo Jones, on his return from the Roman capital, were of a character never before or since known. The king himself had become almost a book-worm, and the literature of Greece and Rome was opening its treasures in the homes of the landed gentry and the nobility. Having conversed with the great masters of the arts of design in Italy, and having—to use his own words—applied himself to search out the ruins of those ancient buildings which, in despite of time itself, or violence of barbarians, are yet remaining, he applied his mind “more particularly to architecture.” Becoming inspector-general of the royal buildings, he was called upon to draw a plan for a new palace at Whitehall; and although the building was never completed, the banqueting-house, which was a part of it, still stands and bears witness to his genius. Several noblemen, including the Duke of Devonshire, applied to him for designs for villas; and under his direction were erected a chapel in Somerset House and the western portico of St. Paul's. All his works display, in the first place, originality; in the second place, an appreciation of Italian architecture, particularly in the use of applied columns and pilasters; and, in the third place, a love of the solid, *Applied columns and pilasters.* the dignified, and the refined. He remained loyal to the precedents of classic art to the hour of his death, and was never too great to find grandeur in simplicity. What he would have done had he not fallen upon the evil times of the Civil Wars, and been compelled to see the son of his great patron, King James, led in ignominy to the scaffold, can hardly be predicted. His energy, intelligence, and finely educated taste, together with his ability to make powerful friends and to breast the waves of circumstance, have placed him upon a lofty pedestal in the history of the English Renaissance; and although we can not accept all the works that are reputed to have been built by him as authentic, still, had he never created anything but the banqueting-house at Whitehall and the western portico of St. Paul's, which perished in the great fire, his fame would be secure.

The other great light of the English Renaissance, Sir Christopher Wren, was, unlike his predecessor, Inigo Jones, a gentleman by birth and education, a scholar,

a scholar, a traveler, and a man of the world. He, too, spent some time in study on the Continent, but, owing to the great fire in London, was called home before having a chance to visit Italy and make himself acquainted with the great monuments of classic art. Although he built the largest cathedral in *He built the largest cathedral.* the mightiest city of Europe, he had never, probably, set foot inside a single European cathedral, unless, perhaps, that of Notre Dame, in Paris. The desolation caused by the great fire gave him a splendid opportunity for the exercise of his noble powers; and upon the ruins of the old St. Paul's he erected a new St. Paul's, with which his name will forever be associated.

The architects of the Sterling homestead are Mr. Bruce Price and Mr. Rufus W. Bunnell.



GROUND PLAN.

MRS. JOHN COWDIN'S HOUSE.

THE shape of this building, as seen by the annexed ground plan, somewhat resembles that of Miss Julia Appleton's house, which has already appeared in this portfolio. The architects are the same, Messrs. McKim, Mead, and White. The materials are brick to the level of the second floor, and shingles above; and the action of the weather has caused these shingles to assume a delicate gray tint. Mrs. Cowdin's house is situated at Wave Crest, Far Rockaway, Long Island.

The central feature of the interior is the hall, around which all the other rooms are grouped—the dining-room and the staircase-hall being at the left, and the parlor at the right, opposite the fireplace, and approached through an arched opening. The wainscot of the hall, three feet high, is finely reeded, and the doors and window-trims are molded, the latter being very narrow. Above the wainscot the walls are plastered and painted, and around them runs a picture-strip, beneath a heavily-molded cornice, which at wide intervals is broken up by the flat molded and paneled beams of the ceiling. Opposite the porch-entrance the windows open down to the floor. The mantel is old colonial, and the large fireplace is lined with mottled brick. With the exception of the parquetry floor of oak, the wood is painted pine.

Very similar in treatment to the main hall is the staircase-hall, with its turned newels and balusters harmonizing with the other wood-work. The wainscot of the dining-room is plain, and about two feet and a half high, but, instead of being paneled, is constructed of extra wide boards of California redwood, whose rich natural color has been preserved. The window-sill moldings are carried around the room and form the cap-molding of the wainscot. The trim of the doors and windows is plain, narrow, and flat, and the upper part of the window-trim projects from the wall, forming a shelf supported on brackets, which

*California
redwood.*

*The hall
the central
feature.*

ets, which extends entirely around the room. The fireplace, at the left on entering from the hall, is faced with brick and inclosed in a molded frame, on whose upper part are the brackets which support the mantel-shelf; while above the mantel-shelf is a broad, low mirror. A buffet has been built into the wall at the right of the fireplace, its lower portion arranged with drawers and shelves, and its upper portion used as a cupboard, having sliding doors filled with square beveled lights of plate-glass. A very decorative and striking panel of intricate open turned-work appears on a line with the tops of the windows. The finish of the room is in California redwood; the walls and ceiling are painted, and the floors are open parquetry-work.

In the parlor of Mrs. Cowdin's house, simplicity and delicacy prevail in wood-work of old white and gold, and in papered walls. A molded base, about ten inches high, and a line of molding at the height of the window-sills, are carried around the room. The upper part of the door and window-trim has very narrow rounded friezes, ornamented with carved rosettes and flutings, and the cornice reveals a frieze of garlands and ribbons.

At the left of the door looking toward the hall is a recess fitted up with curved shelves, whose semicircular top resembles a shell. The mantel is a richly carved and ornamented frame around the fire-opening, with long, slender, turned posts at each side, which support the shelf. Below the shelf and above the fire-opening the carving is profuse and skillful. The book-case at the left is treated as a part of the mantel, while the window at the right runs to the floor and opens upon the piazza.

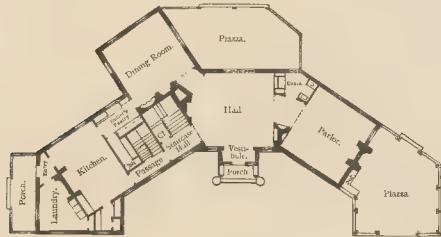
We have said that the central feature of the interior of Mrs. Cowdin's cottage is the hall. The history of the hall in the private house is extremely significant of the changes which have occurred in the relations of masters and servants. The very large hall of feudal times was due to the necessity of feeding and housing a great number of vassals by night and by day, it having been the custom for the lord to live surrounded by his vassals, who were absolutely dependent upon him, and partook of their meals in the one central gathering-place after he and his more immediate family had withdrawn. As soon as this relation of master and servant terminated, the freedom of the laboring-classes created a demand for the erection of small houses or cottages independent of the main house, and precluded the necessity for the immense hall of feudal times.

*A broad,
low
mirror.*

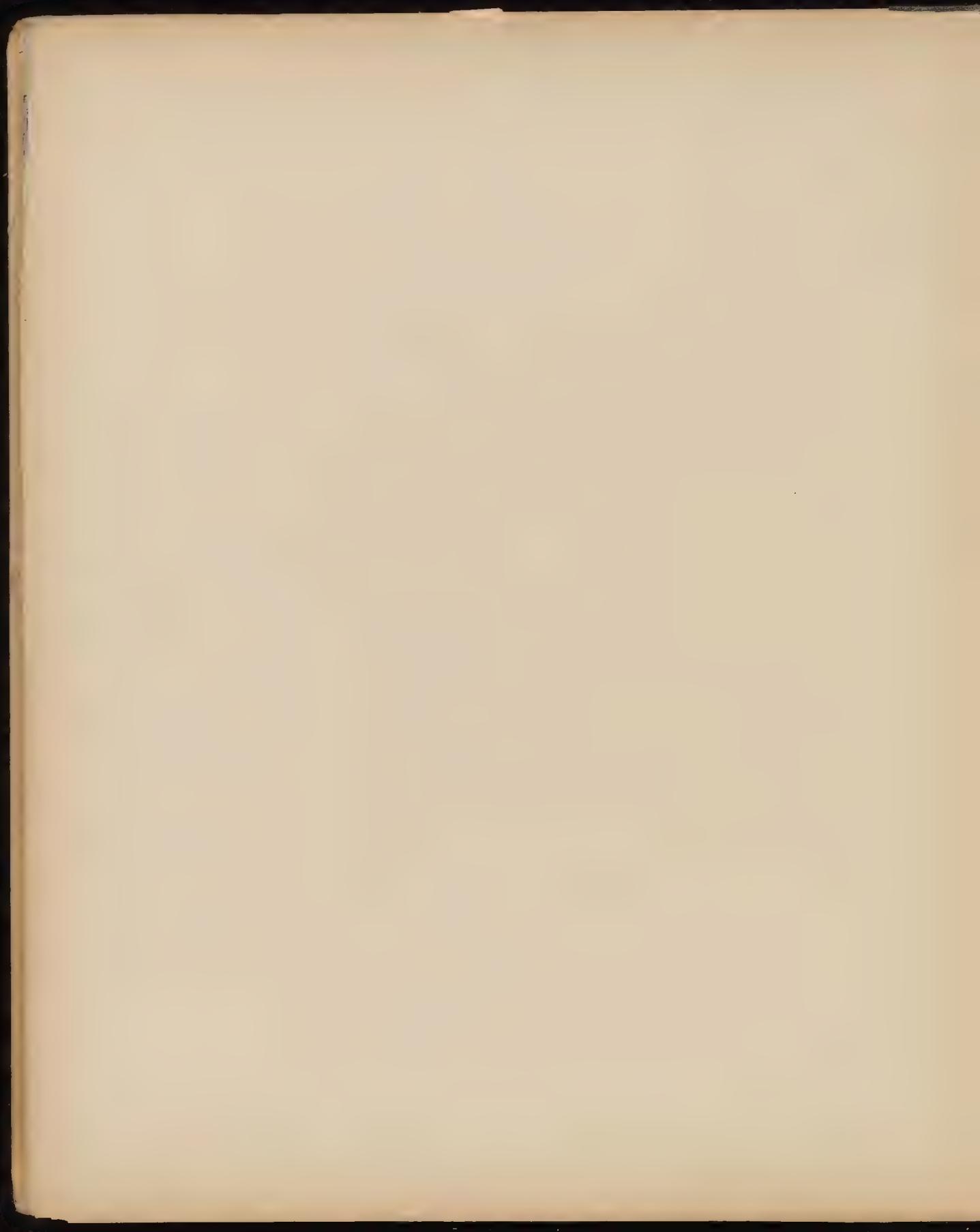
*Carving
profuse
and
skillful.*

times. The nobleman lived by himself, and the men who tilled his land lived by themselves; and presently we find the hall, once the largest and most important apartment in the edifice, becoming small and in every way inconspicuous. The tillers of the soil, and also the various tradesmen and artisans who formerly slept there, under the protection of the castle, were peacefully resting at night in their own separate bedrooms.

Of late years, in this country, the size and importance of the hall have greatly increased; almost every artistic new villa is notable for the attention paid by the architect to the position and decoration of the hall. A glance through the portfolio of "Artistic Houses," recently published by Messrs. D. Appleton and Company, and showing two hundred views of domestic interiors, would afford a striking exemplification of this fact; while, so far as the present portfolio is concerned, one of the most salient features of the houses here gathered is the magnitude and beauty of their halls. Even slight attention to the drift of architecture, as applied to the American cottage and villa, will produce similar testimony; and it is pertinent to inquire whether or not the changed condition of the hall signifies a corresponding change in the relation of masters and servants.



GROUND PLAN.



MR. THOMAS T. KINNEY'S HOUSE.

This house is situated at Elberon, New Jersey, on the corner of Lincoln and Ocean Avenues, opposite the house where President Garfield died, and a short distance from the Casino. The style is domestic English, and the dimensions are fifty-five feet by one hundred and ten. The weather-boarding extends to the floor of the second story, and pine shingles are used above it, and also in the roof. The colors are olives and browns, and the cost was about fifteen thousand dollars. Mr. Van Campen Taylor, of Newark, New Jersey, who designed the club-house at Greenwood Lake, is the architect.

Our view shows the ocean-front of Mr. KINNEY's house, and the neighboring cottages do not prevent glimpses of the water. At the south end is a one-story piazza, and at the north end a *porte-cochère*. The piazzas are not continuous, but placed where they shall be of most service; at any time of the day one or another of them affords a shady retreat, without shading the house. The oriel-window is on the stair-landing, and the *loggia* near it is approached from the principal bedroom. The eye-window breaks the slope of the roof, but the roof-lines, unlike those of several neighboring houses, have been kept long and restful. Somewhat massive are the brick ribbed and banded chimneys. In the gable of the third story a broad window appears, and this story is arranged so that its rooms are almost as large and comfortable as those of the second story. The balcony over the *porte-cochère* is entered from the northern bedroom; and the southern piazza extends entirely across that end of the house, and is kept low in the interest of the rooms that overlook it.

The architect so planned that the prevailing southwest wind of this latitude should have free access to the principal rooms. Entering from Lincoln Avenue, we find a broad porch under the same roof as the *porte-cochère*, with a colonial door in two sections. The ceiling of the entrance-hall is lower than that

*Olives and
browns.*

*Piazza
kept low.*

that of the rest of the first floor, and open-timbered, showing the full depth of the timber, and allowing the space above to be utilized for the second landing, thus giving to the latter a higher ceiling than would otherwise be possible, even though its ceiling has been kept two feet lower than that of the second-story hall. This entrance-hall serves the purpose of a sitting-room, and affords glimpses of the ocean. Heavy girders divide it from the staircase-hall, which is a square room, and has, like the entrance-hall, a finish of California redwood, and also a large open fireplace, holding logs five feet long, and built of red brick with tile facings. Comfortable upholstered seats appear at each side, and a decorative panel of carved redwood, in conventional designs, above the mantel-shelf, while below the shelf is a decorative frieze in relief. The ceiling is paneled in redwood, and shows the beams.

*Upholstered
mantel-
seats.*

From this hall we enter the billiard-room, seventeen by twenty feet, on the northwest side, with a piazza accessible from it and from the library. Like the rest of the rooms, the finish is in California redwood, polished. The library, ten feet six by sixteen feet, adjoins the billiard-room, but is entered from the staircase-hall, and also from the smaller hall on the west side. The dining-room, sixteen feet by twenty-four, on the southwest side, has a brick fireplace with redwood frame, a sideboard built in, and French windows to the south piazza. The parlor, seventeen feet by twenty-four, has a corner alcove, a broad triplet window, and a corner fireplace.

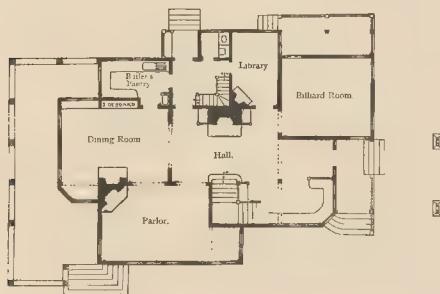
*The first
Landing is
a room.*

When the house was built, in 1881, the staircase, of cherry, was considered unusually wide—about seven feet at the entrance, and five feet six inches at the top, with steps eleven inches wide, and an easy, seven-inch tread. It has three rails, with small, spindle balusters. The first landing, before referred to, is practically a room, twelve feet by twenty, and has a small balcony in the center projecting into the main hall.

There are five bedrooms in the second story, several in the third story, a cellar under the whole house, and a kitchen and laundry in the basement. Many of the Elberon houses are built on piers. Nearly every room has a fireplace, and the house is rendered comfortable in late spring and early autumn by means of a hot-air furnace. All the walls are of plaster, painted in solid colors.

The paneling of the hall reminds the student of the Elizabethan period of architecture

architecture how abundant was the wood-work used in the interior of the houses. The fireplace, already become an important feature of the halls, was surmounted by a large wooden hood, which partly prevented the smoke from coming into the room. The principal apartments were paneled from floor to ceiling, generally in oak, whose grain possessed an exceptional beauty which *Paneling in earlier days.*
can not be approached by that of the modern American wood. There seemed, indeed, a superfluity of this building material, and a consequent effort to use as much of it as possible in the interior construction of the house. Even the ceilings were paneled and molded in oak, while the staircases were most generous expositions of its fitness for the purpose in hand. Some of our modern houses, which on the exterior present no Elizabethan characteristics whatever, are yet, in interior finish, superb exemplifications of it. The most costly woods, such as English oak and Santo Domingo mahogany, have been used with extraordinary prodigality in covering the walls and ceilings; and, in addition, the services of the carver have been employed to decorate their surfaces with legends and with figures. History repeats itself most winningly in some of our American homes.



GROUND PLAN.



MR. JAMES ELVERSON'S HOUSE.

MR. ELVERSON selected the site of his country-seat—on Georgetown Heights, near Washington, D. C.—because of its natural beauty. A high, wooded knoll, with an extensive lawn, descends toward Rock Creek and its tributaries, and in bold relief against the southeastern sky stand the national Capitol and the Washington Monument. This noble view, together with its opportunity for a *noble view.* southeastern exposure, very rarely occurs, and the architect has taken full advantage of it in designing Mr. Elverson's house. The principal rooms look southeast toward the national Capitol, and at the same time are perfectly situated in respect of the points of the compass. The unusual social opportunities of a site so near Washington were doubtless not overlooked. This city is becoming more and more recognized as a charming and desirable place of residence.

During his travels in Europe, Mr. Elverson's attention was often attracted to the effects of broken sky-lines, and, when determining to build a house for *Broken sky-lines.* himself, he resolved to reproduce in it some of the most interesting of those results. At the same time, as Washington is a southern city, he could not ignore the natural fitness of the veranda or gallery, or deprive himself of the advantages accruing therefrom to dwellers in a southern latitude. It became, therefore, a problem with the architect, Mr. Addison Hutton, of Philadelphia, how best to introduce into his design such features as the high-pitched roof, the crow-step gable, and the wide veranda. That he has succeeded admirably in the solution of this problem the intelligent spectator will be likely to admit. At least, it is evident on all hands that, in planning Mr. Elverson's house, he had an apprehension of natural conditions, and an ability to cope with them, while gratifying the special demands made by the individual tastes of the owner. Accordingly, Mr. Elverson's house has a peculiar claim to insertion in this

this portfolio of "Artistic Country-Seats"; and the reader will be pleased to note these circumstances that conditioned its growth.

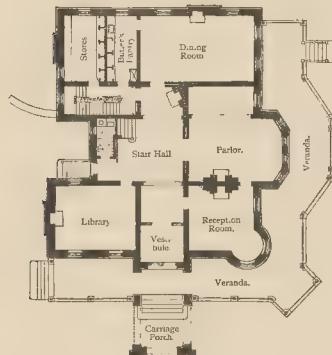
Potomac blue-stone.
To descend, however, into detail, the walls consist of Potomac blue-stone, laid with hammer-broken faces; the roof is of slate; and the sills, courses, and copings are of brown-stone. But little wood has been used in the exterior, and such as is there has been painted a dull red. Most of the finish of the interior is in hard woods, except in the drawing-room, where the wood-work is enameled ivory-white.

The grand staircase and all the furniture and trim of the hall and the dining-room are of oak. Here centers the interest of the interior of the house, and a rich and gracious result is obtained by means of the tones of dark oak, the mirrors of plate-glass, and the windows of stained glass.

The very cordial relations, in this case, between the architect and his client suggest certain general reflections. The tendency to increase expenses is so great when erecting a house, and the cost of changing a plan, either by addition or subtraction, so important, that the architect should stand in the relation of a confidential friend and adviser, who has had similar experiences before, and is competent to gather their legitimate lessons. On the other hand, a client can not expect to be served well by the architect unless he allows the architect to retain the sense of freedom—for no artist can work to advantage unless he feels free. Architects often complain, and very justly, that their clients—sometimes those of the gentler sex—are both dictatorial and querulous; that their manner resembles that of ladies shopping at a dry-goods establishment, who not only make the clerks behind the counter take down every sample of the goods in stock, but also provokingly tap them on the shoulder with their parasols. It is obvious that the manner employed by the ordinary buyer at a retail store is not adapted to bring out and stimulate the finest artistic conceptions of an architect; and that if the architect is worth being employed at all, his client wants of him the best that he can create under the most favorable circumstances. There is no reason whatever why entire harmony should not exist between the two parties, and why, when the work is finished, the client should not find himself in a mood to invite the architect to dinner. Professional ideals require that the architect should serve his client to the best of his ability, and the mistake most often made is that misapprehension of the dignity

*The client
wants
the best.*

dignity of a true artist into which the layman falls. Art, in a very real sense, *The inspiration of the artist.* is without money and without price. Money can not produce it, and money can not buy it. It is the inspiration of the artist; and the consciousness of its presence gives him the pride of a creator.



GROUND PLAN.



MR. CHARLES A. RICH'S HOUSE.

As an example of the transplanted and adapted English domestic style, Mr. CHARLES A. Rich's house, at Short Hills, New Jersey, possesses unusual interest, in addition to the fact that it is one of the first houses in this country where the weather-boards or shingles have been stained in gradations so as to give Stained in
gradations. the appearance of age. The tint at the top of the exterior walls is a yellow gray, which deepens as it descends into a dark Indian red. In a panel on the north side appear the words "Sunset Cottage," in sea-pebbles; and on the oriel-window of the parlor, twelve feet in diameter, a sun-dial is placed between the words "*Ars longa est, vita brevis est.*"

Mr. Rich's studio, in the third story, shows the roof-beams, and a fireplace of old brick from which settles are built out. The upper part of the oriel forms a dark room for purposes of amateur photography, of which the owner is very fond; and the studio contains a billiard-table, a large telescope, and telegraphic connections with various parts of the adjoining park.

In situation the cottage is enviable—near the railroad-station, yet not too Enviable
in situa-
tion. near for comfort, surrounded by trees, and by eight distinct colonies of honey-bees, about an hour's distance from New York, and in a beautiful park which Mr. Stewart Hartshorn has created out of a forest, and has adorned with a score or two of charming houses. Mr. Rich, himself an architect, has produced a highly pleasing example of an inexpensive country home. There are four bedrooms, a parlor, dining-room, kitchen, studio, and study.

Writers on architecture have endeavored to indicate what should be the size of the various living-rooms of a house, and it is curious to note the exactness with which they have conceived it. The dining-room has been described as requiring a width of fifteen feet and a length of eighteen, or, if eighteen feet wide, a length of from twenty-four to thirty, while eighteen by twenty-five feet

Impracticable rules.

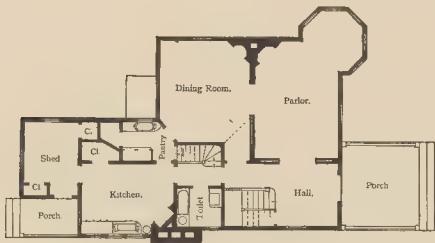
feet is pronounced a convenient size for all family purposes. The drawing-room should be twenty or twenty-two feet wide, with a length of about the same number, so as to form a square. The library may be of any size, in shape rather longer than square, so that the occupants may be out of each other's way, with retired corners or deep window-recesses for quiet reading or writing. The billiard-room, when of proper size, is twenty-four feet by eighteen—twelve feet by six for the table, and six feet (the length of the cue) clear all around it. The day-nursery can scarcely be too large, says one authority. The school-room should be about fifteen feet square, and so on. It is evident that all such directions are of very little practical value, since the respective sizes of the rooms depend upon the size of the house itself, and also upon the needs of the persons about to build it. If each house is to reflect, as it should, the taste of its owner (in so far as that taste is good taste), all the more should it reflect his own special needs. Consequently, it is both useless and puerile to attempt to bind the architect's hands by insisting upon the observance of certain conventional or unconventional dimensions as those best suited to the living-rooms. In constructing this house the architect has allowed himself full liberty in these respects, and he has shown himself in accord with the spirit of Mr. Ruskin's famous mandate: "Put beauty in the drawing-room, not into the workshop; put it upon domestic furniture, not upon tools of handicraft.

Beauty in the drawing-room.

All men have sense of what is right in this matter, if they would only use and apply that sense; every man knows where and how beauty gives him pleasure, if he would only ask for it when it does so, and not allow it to be forced upon him when he does not want it. It does not follow, because bronze leafage is in bad taste on the lamps of London Bridge, that it would be so on those of the Ponte della Trinità; nor, because it would be folly to decorate the house-fronts of Gracechurch Street, that it would be equally so to adorn those of some quiet provincial town. The question of greatest external or internal decoration depends entirely on the conditions of probable repose. It was a wise dealing which made the streets of Venice so rich in external ornament, for there is no couch of rest like the gondola. So, again, there is no subject of street ornament so wisely chosen as the fountain, where it is a fountain of use; for it is just there that perhaps the happiest pause takes place in the labor of the day, when the pitcher is

rested

rested on the end of it, and the breath of the bearer is drawn deeply, and the hair swept from the forehead, and the uprightness of the form declined against the marble ledge, and the sound of the kind word or light laugh mixes with the trickle of the falling water, heard shriller and shriller as the pitcher fills." It is just this right sense of the belongings of beauty—in other words, *An architect's house.* this sense of artistic fitness—that characterizes the treatment of Mr. Rich's house; and its manifestations are due partly, no doubt, to the unison of the relations that obtained between the architect and his client, Mr. Rich being the architect of his own house.



GROUND PLAN.



MR. JOHN W. ELLIS'S HOUSE.

The materials of this large villa, at Newport, are brick in the first story and *Brick and wood*.
wood above; the dimensions are one hundred and eighteen feet by one hundred; and the exterior painting is a red-tile color. The principal elevation faces Bellevue Avenue, with a piazza twelve feet wide, inclosed by arches, and extending around the right corner. There is a *porte-cochère* at the left, and six dormers in a row above; also a balcony over a part of the *porte-cochère*. The side elevation shows a dome which is a finish to the smoking-room on the third floor, but has no ceiling or interior effects of any kind.

On the first floor of Mr. ELLIS's house the interior wood-work is of pine, painted (except in the dining-room, where it is stained), but the stairs are partly of hard wood. The floor is tiled. Through the building, from north to south, and parallel with Bellevue Avenue, runs the main hall. The second and third floors are also finished in painted pine.

The decoration of the parlor is in white and gold, its wall-spaces papered, and its handsome mantel, with mirrors and carvings, extending to the ceiling. *Mirrors and carvings.*
The dining-room has a wainscot, a large sideboard (built in a recess, so as to form part of the finish of the room), and a semicircular end. The kitchen, butler's pantry, servants' dining-room, and kindred apartments, are on the main floor. The morning-room adjoins the drawing-room, and fronts on Bellevue Avenue. Large, open fireplaces are numerous.

The size of the house may be suggested by the dimensions of the principal rooms on the ground-floor: the drawing-room, twenty-seven feet by eighteen; the morning-room, eighteen feet by eighteen; Mr. Ellis's room (behind the drawing-room), eighteen feet by sixteen; the hall, fifty-three feet by twelve, with a staircase-hall in the center, thirty-one feet by twenty-eight, and with stained-glass windows to light it; the dining-room, forty feet by nineteen; the boudoir,

boudoir, on Bellevue Avenue, nineteen feet by sixteen; the vestibule, with floor and sides tiled, twelve feet by ten.

Disposal of the sewage. The sewage of Mr. Ellis's house is disposed of by a scientific method, being received into a disinfecting tank of brick, about seventy feet from the building, whence, at the end of the season, the odorless sediment is taken out. Meanwhile, the fluid portion has been disposed of by pipes radiating from the tank directly into the soil—precisely as is the case at Manhattan and Brighton Beaches, and at most of the large hotels. The cost of this sewerage arrangement was about one thousand dollars, and the pipes radiating from the tank are porous, absorbent tiles.

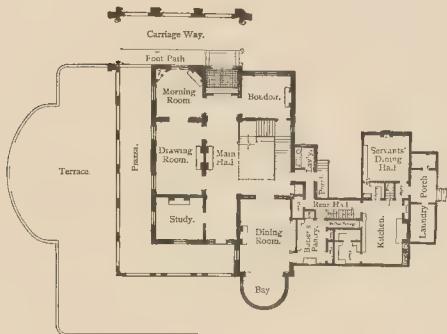
Entering the house by the vestibule, we find ourselves in the main hall, at the right of which we may turn into the morning-room, or into the drawing-room, or into Mr. Ellis's room. All the windows of these rooms are cut to the floor and open directly into the large piazza, while each of the three rooms opens into the hall by sliding doors, except Mr. Ellis's room, where there is a hanging door. At the left of the hall are the boudoir and staircase-hall, from which, through sliding doors, we enter the dining-room. From the dining-room the butler's pantry is directly approached. It is connected by a servants' passage with the kitchen, in front of which, looking out on Bellevue Avenue, is the servants' dining-hall, at the extreme end of the wing.

The second story has seven bedrooms and anterooms, and three bath-rooms, in addition to three servants' rooms. A semicircular balcony over the dining-room is entered from one of the bedrooms, and there is an elevator from the main hall. The third story has five bedrooms in the principal part, a smoking-room, twenty-three feet by twenty, and a billiard-room, thirty-two feet by twenty-eight, all in pine; also three bedrooms and a trunk-room in the servants' wing. In the basement are the laundry, the cellar, and the wine-room. The roof is shingled pine, stained and oiled.

Elevator in the hall. We note in the side elevation a group of four windows in the gable, opening into the large third-story bedroom; also seven chimneys of pressed brick; while, on the north elevation, are several carved panels below the windows of the second story, and in the third-story bay; also an exterior chimney in the kitchen wing; also circular carved panels in the dormers, and a circular window in the north gable. The architect is Mr. William A. Potter.

The

The growth of Newport in recent years has made it the principal summer resort in the United States, and the number of its costly and beautiful villas probably exceeds that of any of its rivals. In this collection of country-seats we have reproduced the latest and most striking examples of its architecture, and, among these, the view given of Mr. Ellis's house is by no means the least important. Attention may be directed to the unusual size and value of the *terrace*.



GROUND PLAN.



MR. GEORGE D. HOWE'S HOUSE.

THE site of Mr. GEORGE D. HOWE's house, at Manchester, near Boston, is high above the sea behind it, and Beverly Bay in front of it, so that, from every window, water is distinctly visible. One might have supposed, from merely consulting the plan of the building, that the absence of a large, wide street, and of overhanging trees, would make against the colonial style of the edifice; but an examination of the result reveals the contrary, and this charming cottage seems to have sprung from its location, and to be indigenous to the rocky soil itself.

Although the entire cost was only about fifteen thousand dollars, Mr. Arthur Little, the architect, has produced an appearance of considerable magnitude. Mr. Howe's house was the first erected at Smith's Point, Manchester; and, while its excellence resides mainly in its general artistic effect, one notices particularly the dormer-windows, connected by a railing, the supports of the central window over the front door, and the lowness of the foundation-walls, which rise but a step above the earth. At the right is a mass of rocks, and in the garden an abundance of poppies in bloom. A pretty terrace faces the sea, and the arrangement of the grounds is extremely successful. The exterior is chiefly shingled, and painted buff and white. Three houses for Mr. Bartol, by the same architect, are pleasing specimens of architecture, which cost together not more than Mr. Black's house at Manchester. Mr. Little has ability in this direction.

The hall, fifteen by forty-five feet, with a large brick fireplace, has a staircase-landing about fifteen feet square, built out ten feet beyond the main walls, so that the greatest depth of the latter is fully forty-five feet, the length being about fifty. The whitewood finish of the hall was slightly stained, and has since grown darker; the wainscot is four feet high, the walls are covered with

Chinese

Chinese paper having bright colors on a white ground, and the ceiling shows heavy beams; but, because of the whiteness of the exterior, and the staining of the interior wood-work, the effect is dark rather than light. Above the fire-opening, and on its side, considerable carving appears. The mantel-piece extends to the ceiling.

The parlor, eighteen feet by twenty-two, at the right of the hall, is finished in white, its mantel carved in garlands, and its walls papered in blue and white, surmounting a dado. A niche in the chimney, above the mantel, shows dolphins in the wood-work; and the large bay looks south, toward Marblehead.

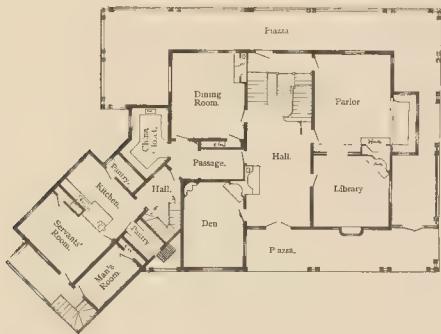
Mantel carved in garlands.
The library, eighteen feet square, has a chimney across the corner, and is finished in pine, painted a golden yellow, with a red and white dado of straw matting, and an Appleton Brown landscape paneled above the mantel-shelf.

The studio, or den, is an uneven room, with a chimney in the corner. Its wood-work is olive green, and its buffet is a large, old-fashioned corner-cupboard. The lovely hollyhocks blooming outside do not detract from its inviting aspect. A dark paper, a simple mantel, and a finish of stained whitewood appear in the dining-room. There are five bedrooms, besides servants' rooms.

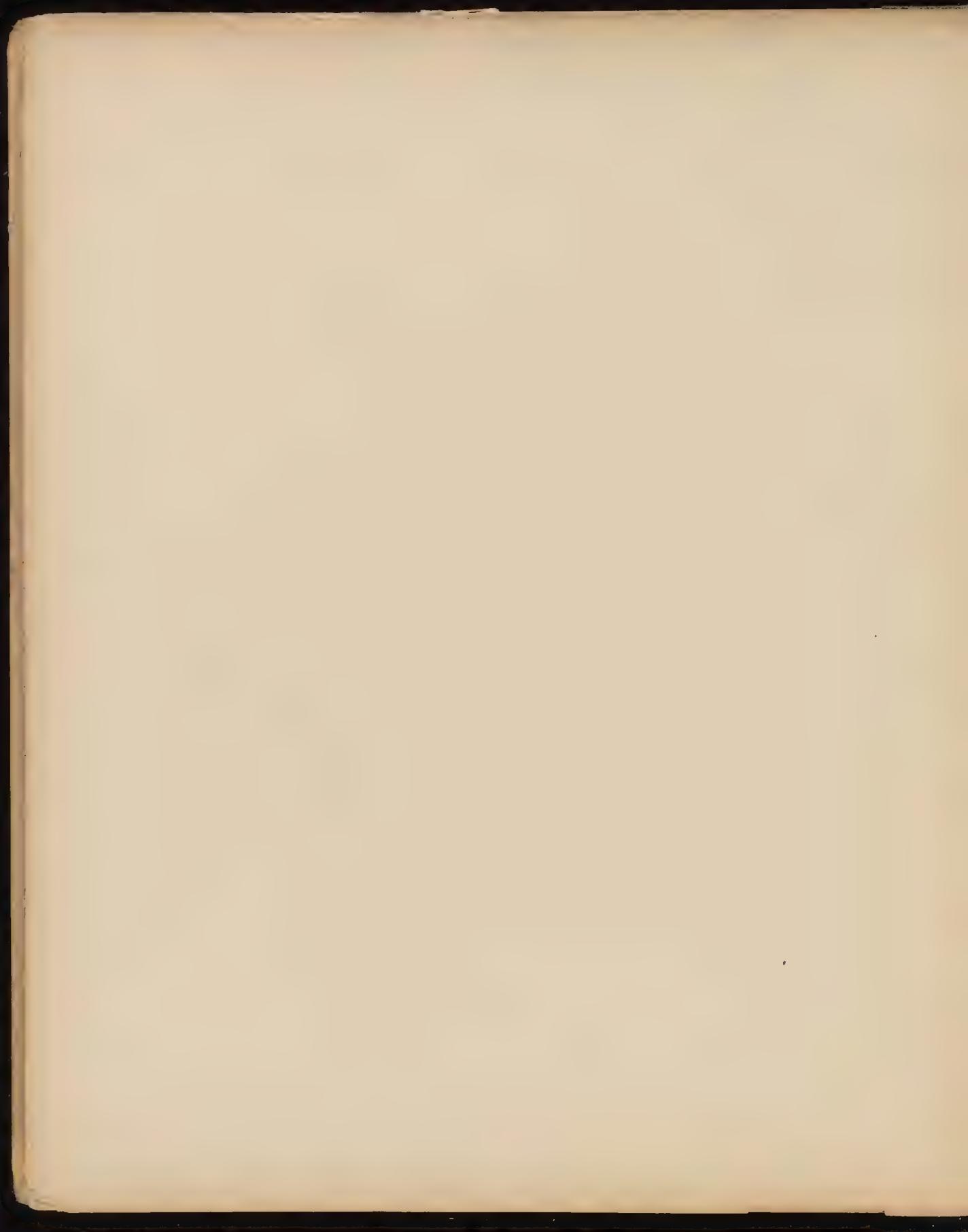
The house in its entirety, internally as well as externally, is the work of the architect, and his taste appears alike in the simplest finish of the smallest room, not less than in the main hall itself. In olden times, people thought great artists were the only proper men to do such interior work, and Michael Angelo and Raphael were proud to be wall-decorators. Of late, New York city has seen some of its foremost artists engaged in the work of wall-decorations, and has given employment to hundreds of workmen and workwomen in artistic needlework for the decoration of wall-spaces, while several large fortunes have been made by certain firms that deal in decorative materials.

One harmonious result.
The architect, in building this house, has endeavored to make exterior and interior alike administer to one harmonious result, and that result an artistic one, in framework, in decoration, and in furniture, just as, in the days of Pompeii, the houses, though not extravagant, were examples of unity of design. He has a keen appreciation of the degraded condition of architecture, as exemplified by the greater number of the private residences in this country, and at the same time a perfect apprehension of the vitality and promise of the new era which has recently begun. Above all else, his buildings show an eagerness to avoid

to avoid anything that shall rank merely as an imitation of an art which was produced in ages inferior to our own, and at the same time to recognize the necessary continuity of the history of architecture. In nothing does he show a disposition to go off at a tangent. He has a respect for the traditions of his *Respect
for his
art, and a serious purpose to preserve them, in so far as they are vital and not
superannuated.*



GROUND PLAN.



MR. JAMES L. LITTLE'S HOUSE.

THE cost of this cottage, or villa, was only twelve thousand dollars, yet the length is about one hundred and twenty feet and the depth about thirty-six feet. The first-story walls are partly of brick; the rest is of shingles, stained with asphaltum, and painted red in the trimmings. Mr. Arthur Little, son of the owner, is the architect.

The situation being on a point of land on the sea-coast, at Manchester, Massachusetts, the design took the form of a light-house, and very appropriate *A light-house in design.* and serviceable it is. The parlor and dining-room are higher studded than the rest of the first story, the kitchen is dropped two feet into the ground, and the little music-room, together with some closets, have studding of about seven feet. This arrangement makes the staircase to all but two of the bedrooms on the second floor very short and easy of ascent—scarcely more than thirteen steps; and the other bedrooms are approached by small staircases of their own.

The hall, twenty-eight feet long by fourteen feet wide, is uneven. Its length runs along the front of the house, and has two small bays, not mentioning a smaller one on the stairs. The finish is a five-foot dado of pine; the chimney extends across a corner; the walls are covered with a blue-and-red Chinese paper, representing different fish in the sea; and the furniture is covered with a pale-blue French cretonne, which corresponds with the tint of the sea in the wall-paper, and which, in turn, matches the Japanese porcelain lamp. These three elements—paper, cretonne, and lamp, the work of three distinct *Three nations represented.* nations—harmonize wonderfully beneath a ceiling of dark-stained beams. The white staircase in the corner has turned balusters.

A little white half-staircase of its own belongs to the parlor, connecting it with the landing of the main staircase. Dado and mantel also are white, and the Indian paper, with a yellow figure on a pink ground, looks like old silk, and

and was specially made for this room. In a deep recess, with cane-backed settees, and a quarter-circle window on each side, is the mantel. The cherry furniture is stained dark, and the chairs have cane backs, *à la Chinoise*.

Smoking room in the tower. Out of the parlor one goes into a smoking-room in the tower, which has five windows, and a finish in green, with greenish paper. It is very near the water, and may be called a lookout-room, though often used at night as a dressing-room for bathers who have been disporting themselves in the sea at a distance of scarcely two hundred feet.

The dining-room has a dull, olive-green tone; and its fireplace resembles that of an old kitchen, with comfortable seats on each side, the brick-work coming out into the room. The wainscot is four feet high, the walls show a paper of large pattern, in olive-green and pink, and the ceiling is of tinted plaster.

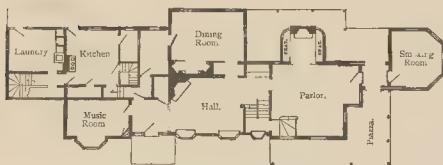
A curious bedroom up-stairs, twenty feet by fifteen, with eighteen-foot studding in the center, is called the "tent-room," because its walls slope in every direction. These are covered with a chintz-looking paper, and, where the ceiling springs from them, a cretonne ruffling appears, matching the paper in tint, while in the apex of the room are cretonne rosettes, so skillfully placed that you almost think the ceiling is bagged up. The furniture is painted white, and the old four-post bedstead of this unique room is canopied with cretonne.

There are three other large bedrooms, a small bedroom, and three dressing-rooms. The top of the tower has a lookout in the turret, and over the front door is a half bee-hive, without pillars.

Appropriateness of design. Appropriateness of design and decoration is so pervasive a charm of Mr. LITTLE's house, that one understands by contrast more clearly the lamentation of Mr. Ruskin, that "the most familiar position of Greek molding is, in these days, on shop-fronts. There is not a tradesman's sign, nor shelf, nor counter, in all the streets of our cities, which has not upon it ornaments which were invented to adorn temples and beautify kings' palaces. There is not the smallest advantage in them where they are. Absolutely valueless, utterly without the power of giving pleasure, they only satiate the eye and vulgarize their own form. Many of these are, in themselves, thoroughly good copies of fine things, which things themselves we shall never, in consequence, enjoy any more. Many a pretty beading and graceful bracket there is in wood or stucco above our grocers'

grocers' and cheesemongers' and hosiers' shops. How is it that the tradesmen can not understand that custom is to be had only by selling good tea and cheese and cloth, and that people come to them for their honesty, and their readiness, and their right wares, and not because they have Greek cornices over their windows, or their names in large gilt letters on their house-fronts? How pleasurable it would be to have the power of going through the streets, pulling down those brackets and friezes and large names, restoring to the tradesmen the capital they had spent in architecture, and putting them on honest and equal terms, each with his name in black letters over his door, not shouted down the street from the upper story!"

*Greek
molding
on shop-
fronts.*



GROUND PLAN.



MR. WILLIAM F. WELD'S HOUSE.

THE site selected for this house overlooks, on one hand, the city of Boston, and on the other the Blue Hills, five miles away, and the far-off Wachusett. It thus commands a noble view, which is not impaired by the River Charles, "winding like a silver ribbon to the sea," as Miss Constance Fenimore Woolson once wrote of the Arno, seen from her Florentine villa; and Mr. Edmund M. Wheelwright, the architect, has made about the building an artificial plateau, with terrace-walls of seam-faced Dedham granite, which harmonizes with the *An artificial plateau.* North River blue-stone of the foundation, with the long and narrow Roman brick of the first story—the latter being laid with wide joints, and in cement—and with the gray-stained shingles of the second story. The chromatic result, as a whole, is very pleasing in its unobtrusive simplicity and its perfect unity. Nor do the trimmings of Amherst stone, which appear in the foundation, and which show elsewhere much delicate Renaissance detail, deserve to be unmentioned. Notice particularly the columns and balustrade of the entrance-porch, which stands out prominently as the richest exterior part of the building. Its floor is of Tennessee marble, laid in pattern; its ceiling is of oak, heavily paneled; its balustrade is of wrought-iron, elaborately designed; and the capitals of its columns, each one different from any of the others, are pure *Corinthian columns.*

Few American country-houses, indeed, reveal a more sensitive or intelligent taste in the design of their external color-scheme. The structure seems to have been

been considered at each point of its evolution as a possibility for the expression of tone. It is Mr. E. C. Stedman's "Kelp Rock" over again, in this respect.

With so much attention to external requirements in the interest of art, the purpose of the architect has not flagged within the walls themselves. The principal partitions of the basement and the first story are of brick; and the material used to deaden sounds between the floors is entirely fire-proof. The spirit of the interior decoration is that of the early Italian Renaissance, which appears in the smallest details of the hall and oaken staircase, and pervades, with less strictness of purpose, all the other rooms. The Caen stone of the hall mantel is enlivened with color and with gold; and Mr. Francis Lathrop has designed the ornamentation for the wall-spaces, covering them with canvas painted in arabesques and strap-work, to the height of the caps of the columns and the pilasters. The staircase, from first story to attic, is hung with tapestries.

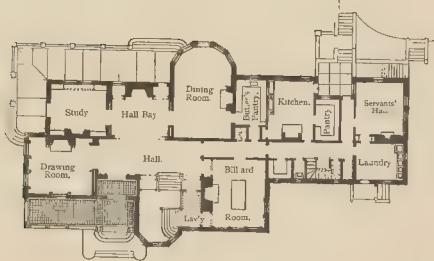
In the drawing-room, the finish is in pine, painted an enamel white, and touched up with gold. The shutter-boxes extend into the room, and are decorated with delicately carved and fluted Doric columns and pilasters. The low wooden dado has a small perpendicular paneling, and the carved frieze shows garlands and fruit. The walls are covered with light-blue silk, and the plaster garlands of the ceiling entwine themselves in low relief about figures painted by Mr. Francis Lathrop. The dimensions of this room are eighteen feet by twenty-one. Somewhat larger is the mahogany dining-room—eighteen feet by twenty-nine and a half—its walls covered with red tapestry, and its sideboard occupying the entire side opposite the windows. Heavy beams divide the ceiling into three parts, and frame some decorative panels designed by the Tiffany Glass Company. The walls of the billiard-room—twenty feet by twenty-two and a half—show leather, studded with brass nails. Mr. Weld's house was completed in 1887.

*Architect
and poet.* It has often been noted that the architect has less opportunity for originality than the poet, not because less able to produce original designs, but because less favored in giving them currency. In order to be employed at all, he must create that which his client wants; whereas, the poet can give to the world, through the medium of the press, whatever he chooses, whether the world likes it or not, in the sure and certain hope that, if his work deserves immortality, it will eventually receive it. But some architects have a talent for

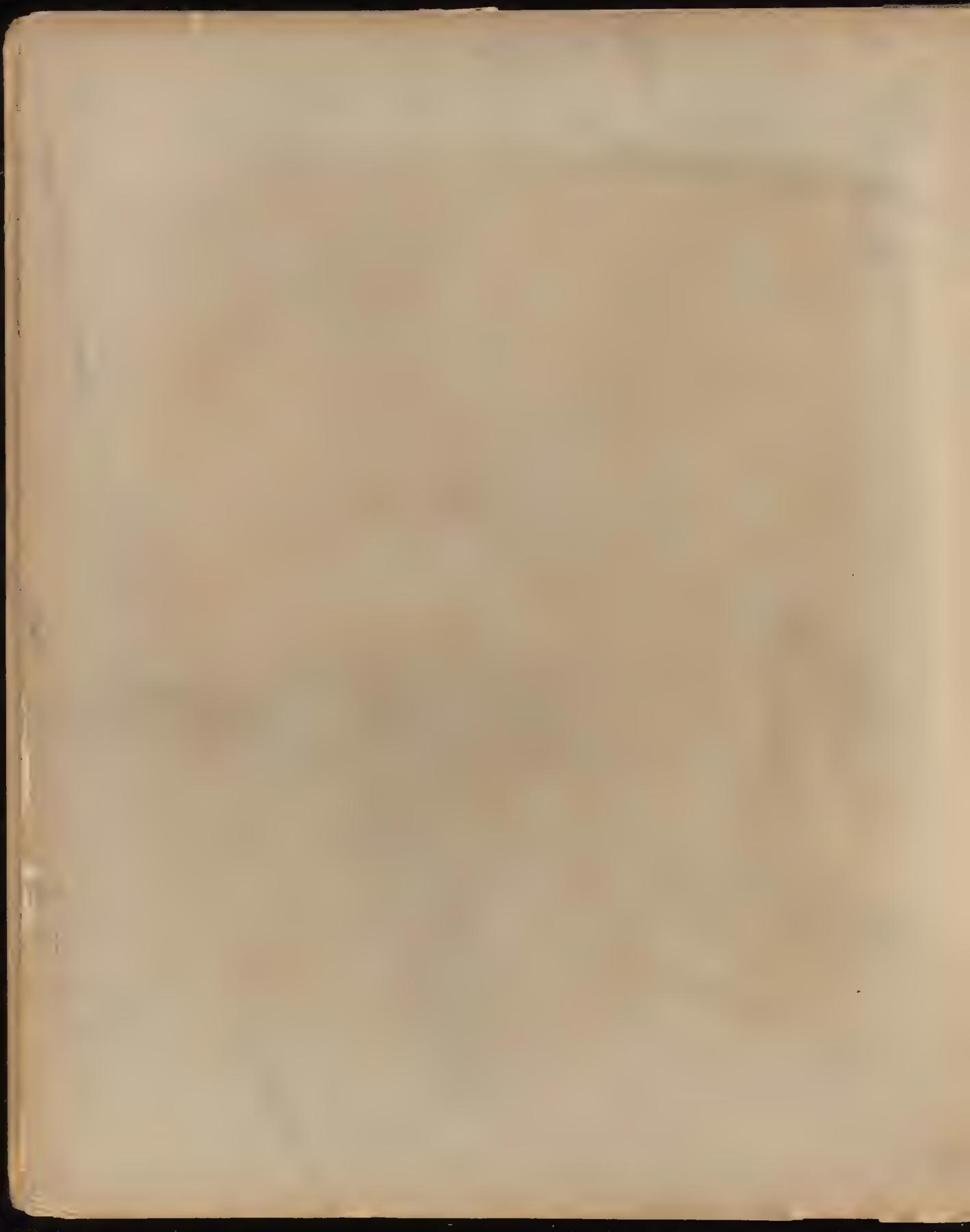
*Early
Italian
Renaiss-
sance.*

*Garlands
of the
ceiling.*

for persuasion which would not do discredit to the greatest orator that ever lived, and, in intercourse with their clients, are able to guide their own wishes to a happy issue. And, indeed, the usual practice of the successful architect is to divert into his own channels of thought the little craft set afloat by the fingers of his client. Mr. Weld's house impresses the spectator as an architect's house.



GROUND PLAN.



MR. JOSEPH H. CHOATE'S HOUSE.

THE country-seat of Mr. JOSEPH H. CHOATE, situated on a knoll in the midst of the Berkshire Hills, at Stockbridge, Massachusetts, is built of brick and shingles, and depends mainly for its external effect upon the two cone-roofed, circular towers, the *porte-cochère*, and the abundance of dormers and piazza-room. Local stone is used in the first story of the towers; but the gables, roofs, and second-story front are covered with shingles cut to a special pattern. The chimneys have vertical lines of flat projections, in which appear horizontal bands at intervals of four feet.

*Local
stone in
the first
story.*

The interior has many points of interest. The finish of the hall is in stained American oak, the floor is of large, square, red tiles, and the wainscot, which extends to the wooden cornice of the paneled ceiling, is itself paneled. A large carved wooden panel projects eighteen inches beyond the brick face of the mantel at a height of six feet from the floor, and is supported by handsomely carved brackets. Three spacious windows, their upper transoms divided into small lights, rise opposite the vestibule-entrance, one of them extending to the floor, and giving access to the piazza.

American oak has been used in the vestibule also, and the floor is paved with large, square, red tiles, which appear, too, in the wainscot. The wall-space is paneled, and the delicately molded cornice has a row of small dentils. The plaster ceiling is a barrel-vault.

*Barrel-
vaulted
ceiling.*

The treatment of the staircase-hall resembles that of the main hall in finish, in ceiling, and in floor. Its walls have a wainscot four feet high, and are plastered above it; and the entrance is from the main hall through an elliptic, arched opening. Small, turned, carved, and twisted balusters, four on each step, suggest the old colonial treatment of the staircase, whose starting-newel is richly carved, and whose hand-rail is finely molded.

Mahogany

*Mahogany
dining-
room.*

Mahogany has been used in the dining-room, whose ceiling is of plaster, whose wainscot is six feet high, whose doors are paneled, and whose floor is of hard wood. All the trim of doors and windows is light and narrow, and a part of it consists of a continuation of the upper member of the wainscot-cap. The large bay-window has a broad seat. A carved and molded frame incloses the mantel, and three carved panels appear above the mantel-shelf, the center one being long and narrow, and the others square, with carved circular ornaments, while the posts that support the shelf are light, turned, molded, and richly carved.

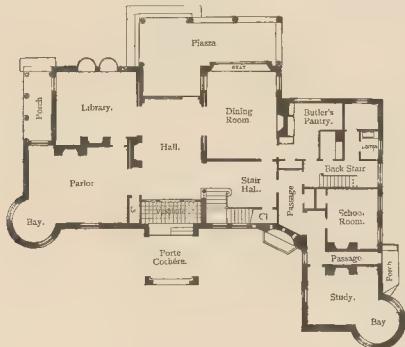
*Profusely-
carved
mantel.*

In the library is a finish of California redwood, a plaster ceiling, and a hard-wood floor. Book-cases, four feet high, with open shelves, line the walls. The old colonial mantel has side-columns, supporting a shelf above, which is a single panel, and below which are elliptic and circular ornamental panels. Elliptic, carved ornaments appear also in the window-architraves and recessed niches in the space above them, between the head of the window and the cornice. The parlor is entered through an elliptic arch whose spandrels are carved. Its wood-work of painted white pine, with *papier-maché* ornaments; its decorated plaster ceiling; the delicately worked members of its high base; the finely molded and carved architraves of its doors and windows; and the elaborate frieze and cornice—the frieze with a treatment of ribbons and a light ball-ornament—all attract the refined and sensitive taste. But the principal decorative effort has expended itself on the mantel, which extends the whole height of the walls, and is profusely carved. Above a frieze of garlands and festoons, the shelf is supported by two flat pilasters; and above the shelf itself the space is filled by a large panel, having a light, carved ornament in the center, and, at the four corners, broken moldings, which form small squares, the whole panel being bounded by very flat pilasters, with ornamental bases and caps. The architects are Messrs. McKim, Mead, and White; and Mr. Choate's house is one of their notable country-seats.

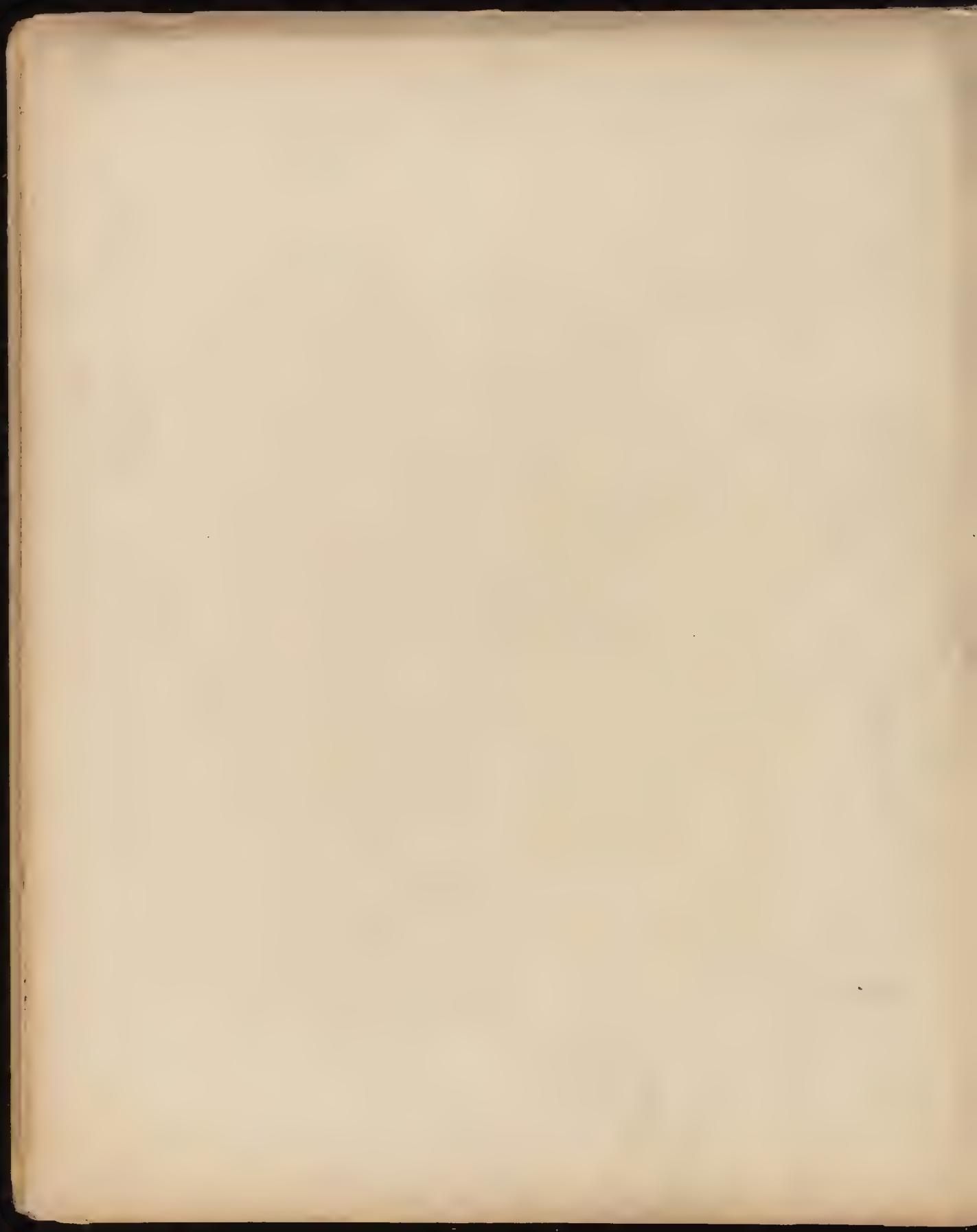
Another characteristic design, by the same architects, which may be mentioned here as illustrating in some points the spirit of the present design, is Sunnyside Place, at Newport, the residence of Mrs. Samuel Tilton, a cottage particularly admired on account of the unique character of its beautiful porch, the lower part of which is built of local stone; and the second-story balcony

has

has a square opening, the spaces between the columns being filled with turned spindle-work, and the smaller columns running down beyond and outside of the floor, and terminating in a turned pendant about a foot below. The porch has a shingled gable, treated without any moldings, and on the side of its second story is an oval window instead of the square one in the front. There is a great wealth of ivy covering most of the façade of the house. The material of the walls is, in part, open timber-work, filled in with plaster above the *Open timber-work.* stone-work of the first story. Going around from the west front to the south front, one finds a large, sloping lawn, and, standing in the center of the lawn, is greeted by the gables and the parlor bay-window, carried up to the second story. To the right, an open piazza on the first floor leads from the dining-room and the studio, and beyond it are the studio windows; while above appear the balcony, on the second story, and two prominent chimneys. The principal gable is treated, in the upper portion, with cut shingles, and between the windows on the third floor is a series of panels in wood.



GROUND PLAN.



MRS. HENRY P. KIDDER'S HOUSE.

PRESIDENT Thomas U. Walter told the American Institute of Architects, in 1880, that the tendency of the architectural mind throughout the world is decidedly in the direction of originality. We find, he said, but little attention paid to types of building drawn from the effete works of by-gone ages, or to the mannerism of the more recent past. In place of servile imitations of what used to be called, with classic pride, "approved models," we have evidences everywhere of independent thought. We need, as a late writer very *Independent thought.* properly says, "neither old nor new mannerism, but the soul of art working out in appropriate forms for our own times. The soul of a structure should shape its body." New forms and new combinations have sprung up, as by magic, in all our principal centers of business; while suburban dwellings show a corresponding development of taste and genius. Wherever we turn we find art characterized by progress. The architect of the present day, continued Mr. Walter, finds in his own profession a field of thought and study as extensive as it is absorbing. The ramifications of architecture, as it now exists, the development of the sciences that underlie its very thought, and the higher civilization that now rules among all cultivated people, demand the daily exercise of his taste and genius, and an intelligent handling of the scientific principles that most concern the stability of his works. A building skillfully adapted to its surroundings, designed in all its details and embellishments in accordance with true artistic feeling, and having an expression of harmony with the purposes for which it was constructed, can not fail to give pleasure to those who contemplate it, as long as it exists.

Such a building is the villa of Mrs. HENRY P. KIDDER, erected in 1885-'86, at Beverly Farms, Massachusetts, at a cost of about one hundred thousand dollars. A driveway extends through the building, and, before entering it, one

Drive-way through the building.

notices

notices the range of windows over the principal stairs, the stone turret containing the private stairs, the arch over the driveway itself, and the large, square tower projecting above the servants' wing. The material of the first story is a native gray field-granite, and, of the second story, shingled framework, which has assumed a pleasing gray through the action of the weather. The trimmings are painted a very dark green.

Trim-
mings
dark
green.

Mrs. Kidder's house, though one hundred and forty-four feet long, with an average depth of forty feet, has but two rooms on the first floor. You enter at an angle into a large stone porch, seventeen feet square, built entirely of stone—walls and all—paved with red tiles, and ceiled with beams. Having a commodious fireplace, and an immense bay-window (its center pane eight feet square in one piece), which commands a magnificent view of the sea, the hall deserves to rank as a sitting-room, and, indeed, is used as such. Its large mantel is of carved oak. Its dimensions are twenty-one feet by forty-one.

The door from the vestibule is so placed as not to command the hall, being in a jog or little vestibule of its own; and the family can remain in the hall unseen while visitors are at the front door. The broad, oaken staircase has a landing which extends the whole width of the hall, with a long and comfortable seat, and four windows that flood the apartment with light. Beneath this landing is a corridor, which connects the front door with the servants' quarters, thus avoiding the necessity of having the servants pass through the hall on their way to answer the bell.

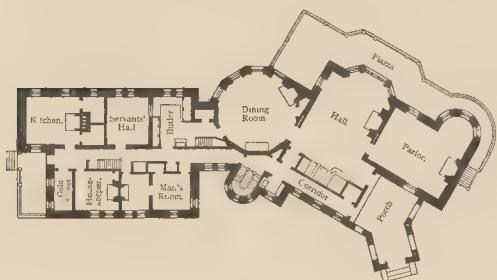
The parlor, at the right of the porch, is eighteen feet by twenty-eight, and finished in white pine, painted. A large bay juts out at one corner, ten feet in diameter.

Duodeca-
gon dining-
room.

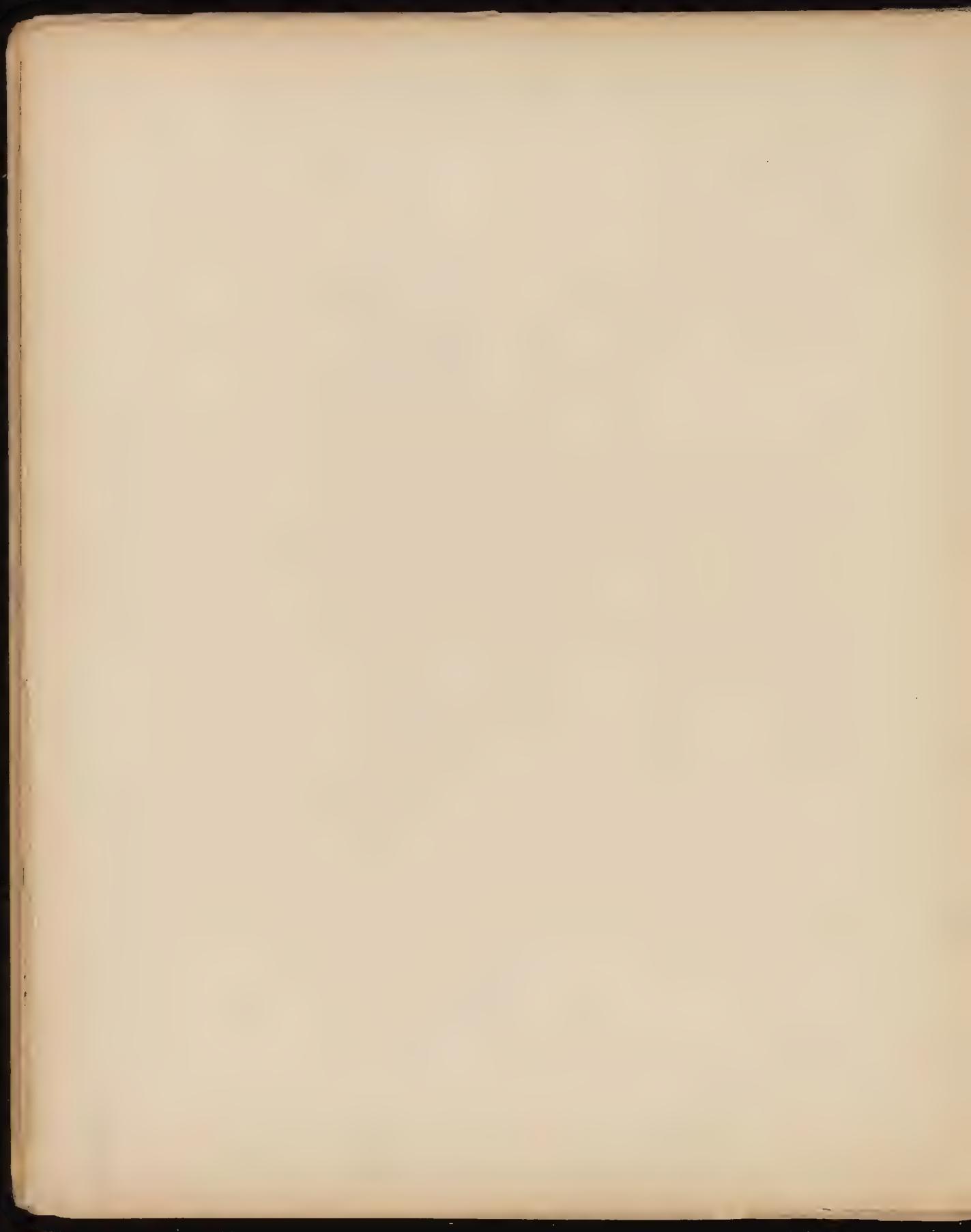
The dining-room, at the left of the porch, is a duodecagon, twenty-four feet in diameter—a magnificent apartment—finished in mahogany, in Moorish style, the walls covered with stuffs, the ceiling with wood, the wainscoting high, and every detail strictly Moorish or Indo-Arabic, especially in the beautiful open-work of the carving. Few dining-rooms in the United States are so notable or so artistic. The walls rise between the main quarters and the servants' wing, and thus inclose almost an independent structure, approached from the servants' wing through a butler's pantry, fifteen feet by eighteen, with a safe, and with stairs to a wine-cellar.

These

These two are the only rooms on the first floor of the main edifice. On <sup>Two rooms
on first
floor.</sup> the second floor are many rooms, each with its own dressing-room. Above <sup>Two rooms
on first
floor.</sup> the parlor and vestibule is a suite of two bedrooms, two dressing-rooms, and two bath-rooms, reserved for the host and hostess. The finish of the second floor is in painted pine of different tones. There are eight bedrooms in the servants' wing, which is a house by itself. The architects are Messrs. Sturgis and Brigham, of Boston.



GROUND PLAN.



MR. SPENCER TRASK'S HOUSE.

AN extensive terrace, supported by stone walls, paved with English red tiles, twelve inches square, and adorned with a little fountain in the center, appears conspicuously in the illustration of Mr. SPENCER TRASK's noble country-seat on the crown of a hill at Saratoga Springs, in the midst of six hundred cultivated acres. Beautiful fish-ponds, connected by small waterfalls, are features of the landscape.

The dimensions are one hundred and twenty-five feet by seventy-eight; the cost was about seventy-five thousand dollars; the date is 1886. With the exception of the first story of yellowish, speckled, Perth Amboy brick, twelve ^{Perth}
^{Ambry}
and a half inches by one inch and a half, the walls are of shingles, turned a ^{Ambry}
^{brick.} silver gray through the action of the atmosphere. The *porte-cochère* is an agreeable feature; and on the third floor a large *loggia*, with windows inclosing it, commands a magnificent view of the mountains of New Hampshire and the nearer hills.

Entering the vestibule by a heavy oaken door of elaborate design, we find ourselves in the hall, and near a large fireplace, where logs four feet long can be burned. The stairs are of oak, the ceiling is paneled in wood, the wall-spaces are papered, and there is no wainscot. Terra cotta and brick have been used in the mantel-piece, and the furniture is of stained oak. The length of the hall is twenty-three feet; the breadth, twenty-one feet.

In the drawing-room, seventeen and a half feet by twenty-three and a half, <sup>In white
and gold.</sup> the finish is in white and gold, with colonial detail—that is to say, a modification of the classic Greek and Roman. The mantel has two small columns of Mexican onyx, and a French, beveled mirror; and above the doors are festoons and garlands carved in white pine, and touched up with gold. Silk tapestry covers the walls, and the ceiling is painted in white and gold.

Book-cases,

Book-cases, five feet high, surround the interior of the library, whose finish is in oak, and whose dimensions are twenty-four feet by fourteen and a half; some of the shelves are open, others not. The walls are covered with stamped leather, of a general tone darker than that of the oak. There are a bay-window and an oaken mantel of medium size.

The dining-room, twenty-four feet by sixteen, with a bay-window, is finished in stained cherry, and has an unusually commodious and convenient butler's pantry. The kitchen, twenty feet by eighteen, has a servants' dining-room and large pantries. In the cellar is a wine-closet.

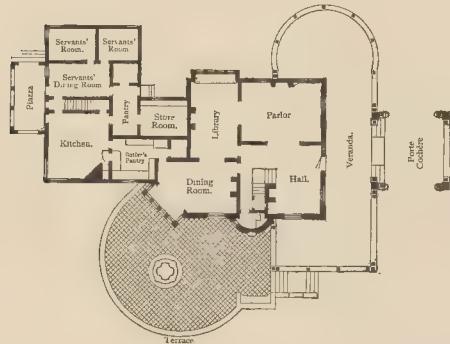
Eight bedrooms, each with a fireplace of Roman brick, are found in the second story, and seven bedrooms in the third story; where also is a large study, with a fireplace and seat built into the wall, and a private staircase to the bedroom below it. The house has three bath-rooms, all tiled in floors and walls, their wash-bowls supported on brackets, so that the plumbing is easily reached and kept clean. Some of these bowls consist of single pieces of porcelain, and are very large. Most of the bedroom walls are covered with Morris papers in delicate tints. The architect is Mr. A. Page Brown, of New York city.

The terrace. The importance given to the terrace recalls Mr. Calvert Vaux's design of Mr. Henry B. Hyde's house, at Babylon, Long Island, built several years ago, at a cost of about sixty-seven thousand dollars. Its extensive terrace, like that of Mr. Page Brown's, is notable because taking the place of an uncovered veranda, and being practically such. Often the veranda is put in front of the house, and that is the end of it; but in this instance a front veranda would have made the house too dark; so, instead of it, we have this magnificent and spacious terrace, which extends all around to the kitchen, and affords a most delightful promenade in fair weather, the floor drying very quickly after a rain. Mr. Vaux was determined that the fine rooms on the first floor should not be obscured and rendered partly uninhabitable by the obtrusion of a conventional veranda, and as his client agreed with him, and seconded his purpose, the result was in harmony with the artist's intention. Too much, indeed, can not be said of the sagacity of the owner who, having employed the services of a really competent architect, avails himself of them, without incurring the misfortunes that are incident to ignorance.

One point of contrast, however, may be noted. Mr. Vaux gave to his design

design the *ombra* characteristic. Behind the billiard-room, and separating it from the kitchen, is a large *ombra*, or covered extension, open on one side to the air. Sliding doors between it and the billiard-room permit free access to the players, and the billiard-table, even, can be moved out into the *ombra* if circumstances are favorable. On the other side of the house, between the dining-room and laundry, another *ombra* offers its cool and shaded retreat; and here again, if circumstances are favorable, the dining-table can be moved out, and the meal eaten in the open air practically, the floor of the *ombra* being on the same level with the floor of the dining-room. In addition to the shade afforded by these two *ombras*, there is also a veranda proper in the form of a pavilion, which, however, extends away beyond the house almost as if it were a separate building. When the wind is disagreeable, the *ombras*, with their open arcade on one side, are still agreeable places of retreat, each of them being twenty-four feet wide, and answering the purpose of an *al-fresco* room.

*A shaded
retreat.*



GROUND PLAN.



MR. WILLIAM D. SLOANE'S HOUSE.

Most visitors at Lenox, Massachusetts, consider Mr. WILLIAM D. SLOANE's magnificent new villa the most important architectural attraction of the place. It has, besides, an unusually commanding site on the slope of a hill, with a noble view of the Stockbridge Bowl and the surrounding mountains. Breezes from every direction sweep against it, and hundreds of fertile acres lie at its feet.

That the foundation, the *porte-cochère*, and part of the tower, are built of *white marble*, is due not to any extravagance on the part of the architects, but simply to the abundance of that stone in the neighborhood. It was cheaper to use white marble than almost any other suitable stone, and even the foundations of the barns are constructed of it. The effect, no doubt, has been enhanced by the introduction of the marble. The rest of the exterior walls is of shingles. Particular instructions were given by Mr. Sloane that the fine elm, which appears in our illustration, should not be cut down. Its rare beauty might win the hearts of some of our landscape-painters of the advanced school, to whom elms are "beastly," because (as one of their critics has explained) the French artists whom they admire do not paint elms.

We have chosen the rear view of Mr. Sloane's house for presentation in this portfolio. The front view shows, at the extreme left, the owner's private room, the tower next, the *porte-cochère*, the guest-chamber, the spare room, the man's room, the kitchen, and the porch at the extreme right. We enter by the porch near the elm-tree, and find ourselves in the main hall, not far *Near the elm-tree.* from the entrance from the *porte-cochère*, on the other side. This main hall is, in all respects, the principal apartment of the house, being thirty-five feet by twenty-two. Its finish is in painted pine, like most of the other rooms, the only exceptions being the library, which is in cherry, and the dining-room,

which

which is in quartered oak. The dimensions of the library are twenty-two feet by twenty, and, of the dining-room, thirty-eight feet by twenty-eight, or considerably in excess of those of the hall; but the latter still remains the principal room, mainly on account of the great mantel-piece of large brown stones, which show much carving in the birds of passage that flit across the top, and in the *Vine and fig-tree.*

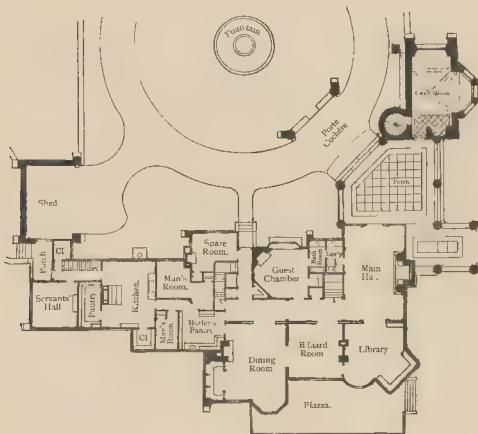
this spacious hall does not exist on this side of the Atlantic.

In Mr. Sloane's drawing-room appears another mantel of stone in large blocks, but more delicately carved. The billiard-room has a brick mantel. The walls of the library are covered with leather, and there is a beautiful frieze. Perhaps because hospitality is the presiding genius of Mr. Sloane's house, we find a guest-chamber situated down-stairs, its dimensions twenty feet by eighteen, and its outlook as rural as heart could wish. Up-stairs are eleven large sleeping-rooms, exclusive of the servants' rooms, of which the number is thirteen, mostly in painted pine.

Though it would not be accurate to call Mr. Sloane's house a reproduction of the colonial style, yet certain suggestions of that style appear in the gambrel of the northeast front, in the overhanging gables, in the bay-windows, and in the delicacy of some of the interior decorations. Without characterizing the house as colonial, one nevertheless feels keenly its colonial features. Nor is it strange that some sympathy for colonial architecture should be found in a wooden house designed by Messrs. Peabody and Stearns, in view of Mr. Peabody's frankly expressed preference for colonial architecture, in a paper read before the eleventh convention of the American Institute of Architects, at Boston, in 1877, from which an extract has already been made in this book. "In studying this colonial work," said Mr. Peabody, "we find all the delicacy, grace, and picturesqueness that any model can suggest to us; and, combined with it, a familiar aspect, and a fitness to harmonize with heirlooms and old possessions, that might be put to shame by other fashions. In short, we like it all; and, if we want to excuse it with the Queen Anne men, we can say we are returning for models to the time when men worked naturally, and without regard to style, and that on that stock we propose to graft whatever else now attracts us. The later and richer mansions were large and square, and with so little detail outside that one built now would, without the glamour of

age,

age, seem unpleasantly angular and box-like. But this is by no means a characteristic of all colonial work. I think we are past the battles of the styles, and *The battles of the styles.* the fancies of the artist are become of proportionally greater importance. As soon as we begin to design detail, we must, as it were, talk in some intelligible language, or in a *patois* formed from several. Many influences may guide us to different sources of inspiration. I think we—most of us—admit the good in most of these sources, and feel that, as any designing worthy the name will hereafter be done by men who are more artists than their predecessors, so what we shall care for in the design is not its historical accuracy, but the artist's clever art in harmonizing whatever his fancy does lead him to, with itself and its surroundings. From this point of view, whatever the attractions of other sources, from no field can suggestions be drawn by an artist more charming, and more fitted to our usages, than from the Georgian mansions of New England." And in Mr. Sloane's villa Mr. Peabody has demonstrated anew the truth of his assertion.



GROUND PLAN.



MR. JOHN B. DYAR'S HOUSE.

CERTAIN specific directions, often given for the arrangement of the dining-room, seem to be beside the purpose, as has been noticed elsewhere. Of course, *Rules for the dining-room.* where a bay-window can be used to advantage, the prospect is increased; and indeed the bay-window has of late years become an extremely popular adjunct. But it is unwise to say that a small dining-room ought never to be less than fifteen feet wide; that eighteen feet is a full width; and that beyond twenty feet is almost a matter of state; that the sideboard should always be from six by two feet to ten by three feet, and invariably at one end of the room and not at the side; that the table should be from four to six feet wide, and from two and a half to five or six feet clear of furniture, for the passage of servants behind; that the *chiffonnier* should be from four to five feet by twenty-two inches; that the chimney-piece and fender should project from fifteen to thirty inches, and so on. All such specifications, once so common in text-books of domestic architecture, have become practically obsolete in modern practice. To-day the mantel may project as far as the architect pleases, provided the sense of proportion is not destroyed; the sideboard, which is usually built into *Sideboard and wainscoting.* the wainscoting, and intended to be an outgrowth of it, becomes an imposing part of the decoration of the room, being even more ornamental than useful in many cases; and the greatest variety appears in the treatment of other features, the architect working in much more freedom than at any previous time, even when he is professedly reproducing an old style—as in some of the delightful reproductions of colonial work and early English work. In a word, he reserves to himself the privilege of making as many changes as the interests of modernity and good taste require.

A distinction is sometimes made between the equable warmth required in the dining-room and the warmth required in the sitting-room; and it has been maintained

maintained that the fireplace is less appropriate for the dining-room than for the sitting-room. Here, again, the modern architect takes no note of such a distinction, but spends some of his most lavish efforts upon the commodiousness and general impressiveness of its fireplace and mantel.

*Fireplace
and
mantel.*

But the folly of reproducing exactly any foreign style is apparent not only from the logic of the case but also from the voice of history. For instance, in the seventeenth century, in England, when architecture was looking toward Italy, and endeavoring to supersede, in a northern climate, the mode of building which had grown out of natural conditions, by introducing the features of the structures of a southern climate, the result was soon felt to be a sacrifice, notwithstanding its dazzling alleged picturesqueness. Mr. Inigo Jones, after a course of study in Italy, came back to his native land under most favorable auspices, and was the prime factor in the introduction of the Italian style which soon took firm hold of the English gentleman's house—so firm, indeed, that in many cases its very life was crushed out, and, in place of a building admirably adapted to native needs, the English gentleman was compelled to inhabit a structure like an Italian villa, and practically a copy of a villa described in Italian works on architecture. Instead of having the principal rooms on the ground floor, they were placed on what was practically the second floor—the first floor consisting of an elevated basement, which was devoted to the servants; and, in order to produce what was considered a stately effect, the galleries and staircases were exact reproductions of those of France. The old hall of mediæval times, about which so many national associations clustered, was practically dispensed with, and in its stead we find a central room, extending to the roof of the building, and receiving its light therefrom, while all around it were gathered the dwelling-rooms that before occupied the ground floor. A grand portico of columns characterized the entrance where formerly a simple porch was considered sufficient; and, wherever any subordinate entrance was required, the architect felt compelled to make it dependent more or less upon the main portico, and could not relieve himself from the thralldom of symmetry. A comparison of the ground plans of the English gentleman's house of the sixteenth century with those of the Italian villa which usurped its name in the seventeenth century would be as suggestive as a comparison of the respective façades, each showing the profundity of the revolution which had

*Mediæval
hall.*

taken

taken place. As one historian has expressed it: "The change is not one of details or of parts, but of radical elements; hall and chamber, parlor and bower, quadrangle and gallery, are all gone; and in their place are the great *salon* of Italy, the portico, and the colonnade—these for display; and for dwelling-rooms a series of symmetrical compartments, into which the bulk of the house is divided at hap-hazard, to be appropriated at discretion."

The problem presented to the architects, Messrs. Mason and Rice, in designing Mr. JOHN B. DYAR's house, at Detroit, Michigan, was an unusual one. Their client wished to have more bedrooms on the second floor than rooms of ^{Many} _{bedrooms.} any kind on the first floor; and, in consequence, they were led to build out over the veranda. A glance at the ground plan will show that most of the space is reserved for hall and dining-room, and that the parlor, with its large bay, is smaller than either of those apartments. The abundance of hall-space gives the visitor an impression of commodiousness at once; and the positions of the dining-room and parlor are such as to suggest almost an extension to the hall at the right and at the left. Very wide is the fine veranda which faces Lake St. Clair to the east; and the road on which the house stands is a famous driveway along the banks of the Detroit River, Lake St. Clair, and Lake Huron. Ten miles distant is the city of Detroit.

Mr. Dyar's cottage was erected in 1886, at a cost of eight thousand five hundred dollars. Its first story is covered with the usual pine siding, and its second story and gables with California redwood shingles, while the roof also is shingled and stained a dark red. Two shades of dark olive appear in the first ^{Shades of} _{dark olive.} story, the porches, and the trimmings, and the redwood shingles are oiled.

Quartered white oak has been used in the finish of the dining-room, and black ash in that of the rest of the interior. The front door, of antique oak, has a plate-glass light, protected by a screen of fine spindle-work. The hinges of the door are large cut plates of antique brass, studded with bolt-heads; and the latch and knocker also are of the same metal. Pressed brick appears in the fireplaces of hall and dining-room, which have extra large fire-openings for log wood. On the hall-mantel is a pretty oaken frieze, painted with a design of snow-balls, which shine effectively against the somber hue of the wood itself. Delicate carvings are seen on the lintels, the arched openings, and the staircase-screens; and the air of creature comfort is enhanced by window-seats in the

the hall, the dining-room, and some of the bedrooms. One of the latter is treated in colonial style, with white mantel and finish, and red-brick fireplace.

The water-supply of Mr. Dyar's house is derived from the lake, and pumped *Shaded by awnings.* by steam into large storage-tanks, whence it is conveyed through the house and the grounds. The balconies are shaded by awnings.



GROUND PLAN.

MR. J. WENTWORTH BROWN'S HOUSE.

The first story of Mr. J. WENTWORTH Brown's house—Brownleigh Hall, Wellesley, Massachusetts—is built of Braggville granite, with brown-stone trimmings; the second story is of half-timbered construction, and the style may be described as Old English half timbered.

Old English half timbered.

On approaching the front door one notices the *porte-cochère* at the extreme left, the gables over the two-story hall and the dining-room, the principal entrance, and the subordinate entrance, which is through a recessed piazza next to the dining-room. The L is devoted to the china-closet and the servants' quarters. A sun-dial on the chimney displays the legend: "I only mark the hours when shines the sun; With richest blessings God marks every one," the words appearing on the background of a shield, which bears the dial. The color of the house is derived from the pink granite, the brown-stone, the reddish-brown timber-work, with panels of a light shade of the same, and the Indian-red shingles of the roof.

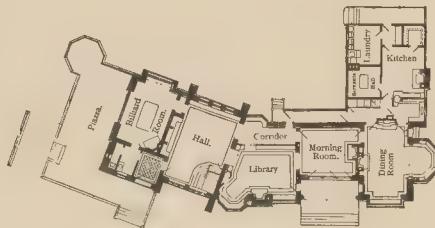
The principal room is the hall, with its bay-window and balcony, and its finish of oak. The library has a finish of bird's-eye maple; the morning-room, of pine; the dining-room, of cherry; and the billiard-room, of hard pine. A piazza, twenty feet wide, extends across the north end of the house, leading to a little octagonal tea-room at the east, and approached from the billiard-room.

In the vestibule, one looks through the hall, and under the stair-landing, into the library and the morning-room—a pleasing vista; and another cheerful view is from the dining-room, through the morning-room and the corridor, to the stone fireplace of the hall-recess, with its comfortable seats and its carved stone fireplace.

There are five bedrooms with bath-rooms, and three servants' rooms, also with

with bath-rooms. The kitchen connects, by passage-way and corridor, directly with the front door. The architects are Messrs. Allen and Kenway, of Boston.

Taste and cheapness. It is a great mistake to suppose, says a well-known American architect, that taste and solidity are necessarily expensive properties in building. "The materials required for a small house, or a large one, may be so disposed as to produce pleasing effects, and at the same time give strength and permanency to the structure, without enhancing the cost, or interfering with the uses for which it is designed; and we all know that, in more elaborate buildings, taste and skill are far less expensive than ignorance and incapacity. During the past decade, architecture has taken a wide departure from the processes of thought that formerly held in check the spirit of inspiration in design, and, as now practiced, has evidently ceased to be confined to certain schools, founded upon principles of law and order evolved from the fragmentary remains of nationalities which have long since passed out of existence. The advancement of the physical sciences, and the development of the aesthetic nature in man, have wrought astounding changes in the processes of architectural thought—changes which admonish us not to go to the other extreme, but rather to guard against becoming too eclectic in our practice, and letting extravagant freaks of fancy carry us, in our conceptions of material forms, beyond the eternal fitness of things."



GROUND PLAN.

MR. J. RANDOLPH COOLIDGE'S HOUSE.

No colonial traits appear in this cottage, but rather those in sympathy with the modern English spirit. The effect depends entirely upon proportion and *Proportion and masses.* The chief features of the principal front are the tower, forty-five feet high, and the two gables. Stone from old walls of the neighborhood has been used in the first story, trimmed with Medford granite; and shingles cover the second story, painted a shade lighter than an Indian red. Twenty-five acres of land belong to the building-site.

The parlor, eighteen feet by twenty-four and a half, is finished in white, with wainscot four feet high. Its walls are covered with pale-yellow monotinted paper, and its cornice and wood-work are picked out in gold.

The hall, thirteen feet by eighteen, is finished in oak, with wainscot six feet high. Its mantel of oak, above a large fire-opening, extends to the ceiling, as does the mantel of every other room on the first floor, except the library. The walls are painted, and the ceiling is wooden-beamed.

The library, seventeen and a half feet by twenty and a half, has a natural finish of California redwood, a wainscot four feet high, and book-cases four feet high around all the walls. The bay-window has a seat, and all the glass is leaded.

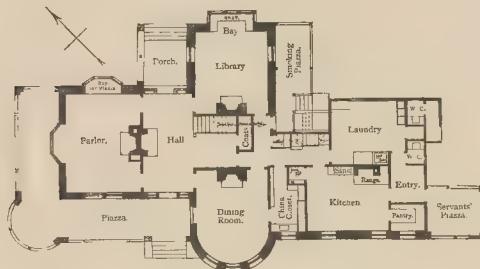
The dining-room, seventeen feet and a half by twenty feet and a half, has a cherry wainscot, four feet high, a plastered ceiling, and a circular bay. *Circular bay.* There are eight bedrooms and dressing-rooms on the second floor, and five on the third floor.

The site—at Chestnut Hill, near Boston, Massachusetts—crows a knoll, and has extensive views on two sides of the house, the Chestnut Hill reservoir appearing from one side. The architect is Mr. C. Howard Walker, of Boston.

While it is true, said President Thomas U. Walter, at the twelfth annual convention

Difference
in tastes.

convention of the American Institute of Architects, in 1878, that we, as architects, recognize with satisfaction the progress of our art, it should be borne in mind that we do not expect everybody to admire what everybody else does; our tastes, fortunately, differ in regard to the æsthetic handling of most of the works that come under our notice, but that difference is the life of our art. "If, in the processes of architectural design, we all thought alike, our works would be devoid of individual inspiration, and a wearisome monotony would pervade all manner of buildings. It is therefore well for our art that differences of opinion in matters of taste exist among its professors, provided the individuality that characterizes our respective works is the outgrowth of genius and cultivation. As the masses of the people become more imbued with intelligent conceptions of art, whatever fails to develop the good, the true, and the beautiful, will cease to be tolerated. After all, it is to the education of the public mind in what constitutes the genius of architecture that we are to look for the suppression of crude and inartistic building, and the promotion of a taste that will do honor to the age in which we live." Mr. Howard Walker is a student of these sciences, and a colorist as well.



GROUND PLAN.

MR. GEORGE V. CRESSON'S HOUSE.

STEEP roofs and a predominance of dormers characterize the house of Mr. GEORGE V. CRESSON, at Narragansett Pier. The architects are Messrs. McKim, Mead, and White, of New York.

The hall is finished in oak, in old colonial style, with a paneled wainscot four feet high, and a hard-wood floor. Each side of its brick-faced mantel has flat pilasters extending to the ceiling, and above the shelf is a mirror of beveled plate-glass in a heavily carved and molded frame. All the doors opening from the hall have single panels their whole height. The broad staircase displays an old colonial newel, molded and twisted, and old colonial balusters; and half-way up is a cozy bay-window, with a low, wide seat.

The ground plan shows the dining-room, at the left of the hall; the drawing-room, at the right; and, behind the drawing-room, the smoking-room. All the openings have richly-molded architraves, with friezes and cornices; and directly above each opening appears an oblong panel, in whose middle is a carved elliptic panel, and at whose sides are shallow flutings. A molded cornice runs around the hall, and makes a finish with the beams of the ceiling.

The drawing-room is finished in white and gold, with a molded and paneled base two feet and a half high. Its molded door and window-trims have a plain, narrow frieze, and molded caps. The upper parts of the sashes of the bay are divided into small lights. The mantel is a plain frame, inclosing large, square tiles, and bounded by narrow, paneled pilasters, carried up to the arches over the entrance to the library. Plain wooden panelings extend across these pilasters, and support a wooden cornice. An entire side of this room is occupied by the mantel, its adjoining cupboards, and the opening to the smoking-room.

This smoking-room, entered from the hall through an arched doorway, is finished

finished in cherry, and its walls are covered with cork sheathing. A handsome cupboard, with glass doors, and drawers and shelves below them, stands at one side of the simple mantel, above the wainscot, which is four feet high, and arranged in single, perpendicular, narrow panels. Both frieze and cornice are of plaster, and the design of the cornice is interlaced or basket-work. Large tiles face the fireplace. The floor is of plain oak, in narrow strips.

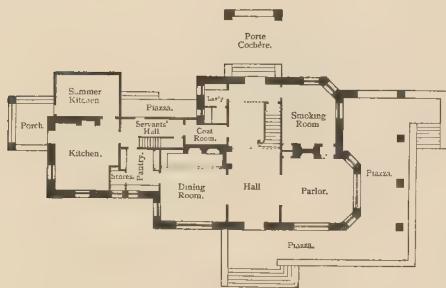
*Cornice
of basket-
work.*

A certain resemblance to the hall pervades the dining-room, whose finish is of mahogany. On one side appear the mantel, and the cupboards, with glazed doors, and, directly opposite, a very wide window. Plain, flat panels connect the mantel-mirror with the wooden cornice, and the mantel itself is a wooden frame, inclosing a tile facing. Shelves, extending from the cupboards, form a sort of bay, of which the fireplace is the center. The wainscot, three feet high, has a low, molded base, and long, narrow panels in the lower part, and low, broad panels in the upper part. All the trims of doors and windows are wide, and molded, and a delicately molded wooden cornice runs around the room.

Messrs. McKim, Mead, and White, in the more important of their houses, have done much to illustrate the natural relation of painting and sculpture to architecture, believing, with Professor Charles Eliot Norton, that architecture demands assistance from the other arts; and that it is for the architects of public buildings in our country to build them with such design that the painters and sculptors shall feel that their own best work belongs to them, and takes great part of its life from them; and that they shall thus be brought to seek such culture as is required for the production of works rich in interior content, as well as beautiful in color and in form. "It was this union of significance of contents with beauty of representation that made the decorative works of the early Italian painters the models for all future art. As the ardor of imagination and of faith, with which they were filled, grew cold; and as the fancy sprang up that artistic treatment was alone sufficient, and the nature of the subject treated was matter of little concern, there crept on a general decline even in the purely decorative effects; and the crude extravagancies of Giulio Romano, and the absurdities of Bernini, take the place of the grandeur of Michael Angelo and the sweet, gay decorations of Benozzo Gozzoli or Luca della Robbia. The roses of Botticelli are beautiful in their decorative character;

*Signifi-
cance and
beauty.*

acter; but his roses grew in a garden in which he had walked in company with the goddesses of ancient days, or with the Virgin and the saints of Christian mythology. I can not but believe that the time shall come again when the three arts shall recognize their mutual dependence, and when painting and sculpture shall once more give to architecture its noblest decoration." Mr. Cresson's house did not afford the largest opportunity for a presentation of the interdependent relations of painting, sculpture, and architecture, but the spirit of these views finds illustration in it.



GROUND PLAN.



MR. H. S. LEECH'S HOUSE.

LORD CHESTERFIELD made merry at the expense of General Wade by saying that the latter would do well to hire a lodging opposite his new house, which was so stately without and so inconvenient within. In this way he would consult his domestic comfort, and at the same time enjoy the sight of beauty. Mr. H. S. LEECH's house, called Stoneleigh, and situated on the brow of a hill *On the brow of a hill* at Saratoga Springs, New York, is stately without and convenient within. The *a hill* first story is of Connecticut and New Jersey brown-stone; the second story of dark-red cement and wood, the wood showing as posts.

The architect, Mr. S. Gifford Slocum, of Saratoga Springs, has given to Mr. Leech's house three fronts, by setting it across the corner of the lot on which it stands; and has especially fitted it for summer occupancy by providing almost as much living-room outside as inside, the piazzas and balconies being large and many.

The semicircular bay of the sitting-room runs up and forms balconies for the second and third story rooms. The *porte-cochère* and the foot-path entrance proceed from opposite corners of the wide piazza, at an angle of forty-five degrees, and each has balconies of its own. The square tower on the south side becomes octagonal in the third story, and terminates in a round roof.

The hall and staircase of Mr. Leech's house are finished in antique quartered oak, with high wainscot and paneled ceiling, and there is a large corner-fireplace. The parlor has a finish of ebony; the sitting-room, of oak, with a *Parlor in ebony*. round bay on the south side; the dining-room, of antique quartered oak, with a paneled ceiling, a high wainscot, a semicircular window of stained glass, fourteen feet at the base, and a balcony that forms a cheerful breakfast-room. The library has a finish of mahogany, with Lincrusta-Walton ceiling, and high wainscot.

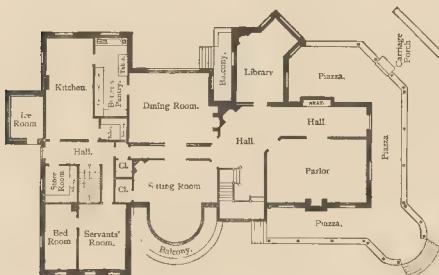
Each

Each room in the second story has a pleasant, covered balcony, and all the principal rooms overlook Congress Spring Park. The third-story rooms are so arranged that they can be entirely shut off, leaving only a comparatively small house to be taken care of.

Massive stone fence and posts. Worthy of mention are the massive stone fence and stone posts at the principal entrance to the grounds. The style of the house is the so-called Queen Anne. But Mr. Slocum evidently is not wedded to a style, as such. He believes, doubtless, in the old doctrine, "Have one large thing and several smaller things, or one principal thing and several inferior things, and bind them well together"; but he would scarcely go so far as to assent to each particular of the following piece of advice given by an English architect: "Don't put the pinnacles without the spire. What a host of ugly church-towers we have, with pinnacles at the corners, and none in the middle! How many buildings, like King's College Chapel, at Cambridge, looking like tables upside down, with their four legs in the air! Knock down a couple of pinnacles at either end, and you will have a kind of proportion instantly. So in a cathedral, you may have one tower in the center and two at the west end, or two at the west end only; but you must not have two at the west and two at the east end, unless you have some central member to connect them; and, even then, buildings are generally bad which have large balancing-features at the extremities and small connecting ones in the center, because it is not easy then to make the center dominant. This rule of supremacy applies to the smallest as well as to the leading features. It is interestingly seen in the arrangement of all good moldings. Another condition requires the connection of symmetry with horizontal division, and of proportion with vertical division. Evidently, there is in symmetry an evidence not only of equality, but of balance; but a thing can not be balanced by another on the top of it, though it may by one at the side of it. Hence, while it is not only allowable, but often necessary, to divide buildings, or parts of them, horizontally into halves, thirds, or other equal parts, all vertical divisions of this kind are wrong." Mr. Slocum's sympathies lie rather with such calls as invite architects, in the words of a Harvard professor, to feel more deeply than at present the importance of their art in its moral and intellectual relations; as embodying in its monumental structures the expression of the character and the civilization of the race; as influencing the

Symmetry and balance.

the course of its spiritual development; as quickening its historic sense of obligation to the past and of responsibility to the future. "A great work of architecture, decorated with painting and with sculpture, is not a lifeless monument of the past, but a perpetual, living incentive to great achievements and high *A living incentive.* aims. It is of comparatively little use for painter or sculptor to offer the aid of his art to adorn the works of the architect, unless he have something to express in painting or in sculpture that shall add to the building more than a mere play of beautiful color, or of intricate forms of light and shade. He must have first something to say that shall be worth saying—something by which the heart of the beholder shall be touched or his intelligence aroused—no matter how familiar his teaching may be, provided only that his own imagination find in it a strong motive, and that it be of concern, not to himself alone, but to the mass of men."



GROUND PLAN.



MR. LOUIS L. LORILLARD'S HOUSE.

Few experts who have had the pleasure of examining Mr. Louis L. LORILLARD's magnificent and very artistic villa, at Ochre Point, Newport (built originally for Miss Catherine L. Wolfe), will be inclined to dispute the statement that it is one of the most comfortable, commodious, and beautiful country-seats *commodious and beautiful* in the world. The illustration given in this portfolio presents it from a most felicitous point of view, and gives an adequate idea of the unusual length of the western or principal façade, with its tall chimneys, wide gables, imposing bays, extensive piazza, and magnificent *pente-cochère*, adorned with generous carvings, and yet kept wonderfully simple and broad. The material is brown-stone, and the methods of construction are in all respects the best and most improved.

Through the chiseled glass doors of the vestibule one enters the grand hall, and looks directly across the drawing-room, and the covered piazza, toward West Island, upon one of the most beautiful vistas that a seaside resort can offer. The waters of the sea, changing in hue with every change in their environment of sky; the cultivated slopes of Easton's Point, beyond the inlet that forms the eastern boundary of Ochre Point; the immense stretch of perfect lawn, and the invigorating breezes blown directly from the ocean, stimulate the eye, the health, and the imagination. Four groves of cedar-trees, at the southeast of the extensive grounds, are so closely set that the sod beneath them is dry just after a rain; and half a dozen gardeners are constantly at work in summer caring for the ornamental flower-beds of unique design. The *ornamental flower-beds* grass seems as if it had been rolled and cut for generations; it is velvety, if ever grass deserved that adjective. On the distant mainland a white steeple shines in the sunshine, above green trees.

As he walks through the principal rooms, the visitor is impressed with the feeling that Mr. Lorillard's house, beautiful and costly though it is, was made for

for use. The painful air of a plebeian newness is missing. One thinks of the *Baptismal font.* English manor-house, and its centuries of associations. The baptismal font on the south piazza is four thousand years old—a curiosity bought in Italy by Miss Wolfe's agent, who had *carte blanche* to secure for her whatever treasures of art or archaeology his judgment approved as suitable for the Newport villa, and who sometimes sent a consignment costing thirty thousand dollars. So assiduous in duty was he that, after Mr. Lorillard had come into possession of the place, it was days and weeks before the discovery of all the treasures that had been laid away unpacked in cellar and closet.

Turning to the right, on passing the vestibule, one finds himself, after a walk of fifty feet or more along the hall, in Mr. Lorillard's "den," or private room, which is finished in sycamore, inlaid and stained in old Italian style, the ceiling painted, and the walls papered. Coziest and most retired of nooks is the semicircular bay-window in the southwest corner, which offers invitation as a smoking-room. The curtains and *portières*, as in other parts of the house, are mostly old embroideries in silk, of gracious and pleasing design; and the family portraits on the walls speak of an honorable and ancient lineage. Beyond the "den," and occupying the southeastern part of the building, is the library, twenty-six by twenty-eight feet, with a large bay projecting into the covered piazza on the east, the whole finished in ebonized oak, and wainscoted. Among the oil-paintings on the walls, the most conspicuous is Mr. Winslow Homer's well-known work, "The Life-Line," representing the saving of the passengers of a wrecked vessel on the coast.

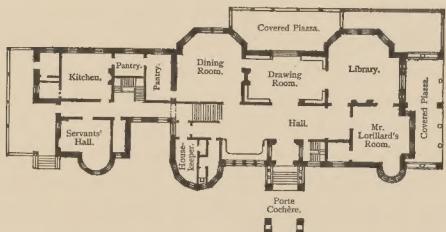
Frieze in plaster in relief. At the left of this library, and opening upon the covered piazza on the east, with a noble view of sea and shore, is the drawing-room, twenty feet by thirty-five, its walls hung with silk of a delicate tone, its wide frieze a delightful design in plaster in relief, and its general spirit a free adaptation of the Louis Seize style. Of unusual beauty is the piano-case of Canima-wood, decorated with painted figures and flowers by Cottier and Company, at a cost of three thousand dollars. Cabinets, tables, and chairs are all of the same Canima-wood, and all resplendent with the traces of the painter's brush and the gilder's tool.

The feature of Mr. Lorillard's dining-room is the deep canvas frieze, on which Mr. Walter Crane has painted a series of figure-pieces delineating the story

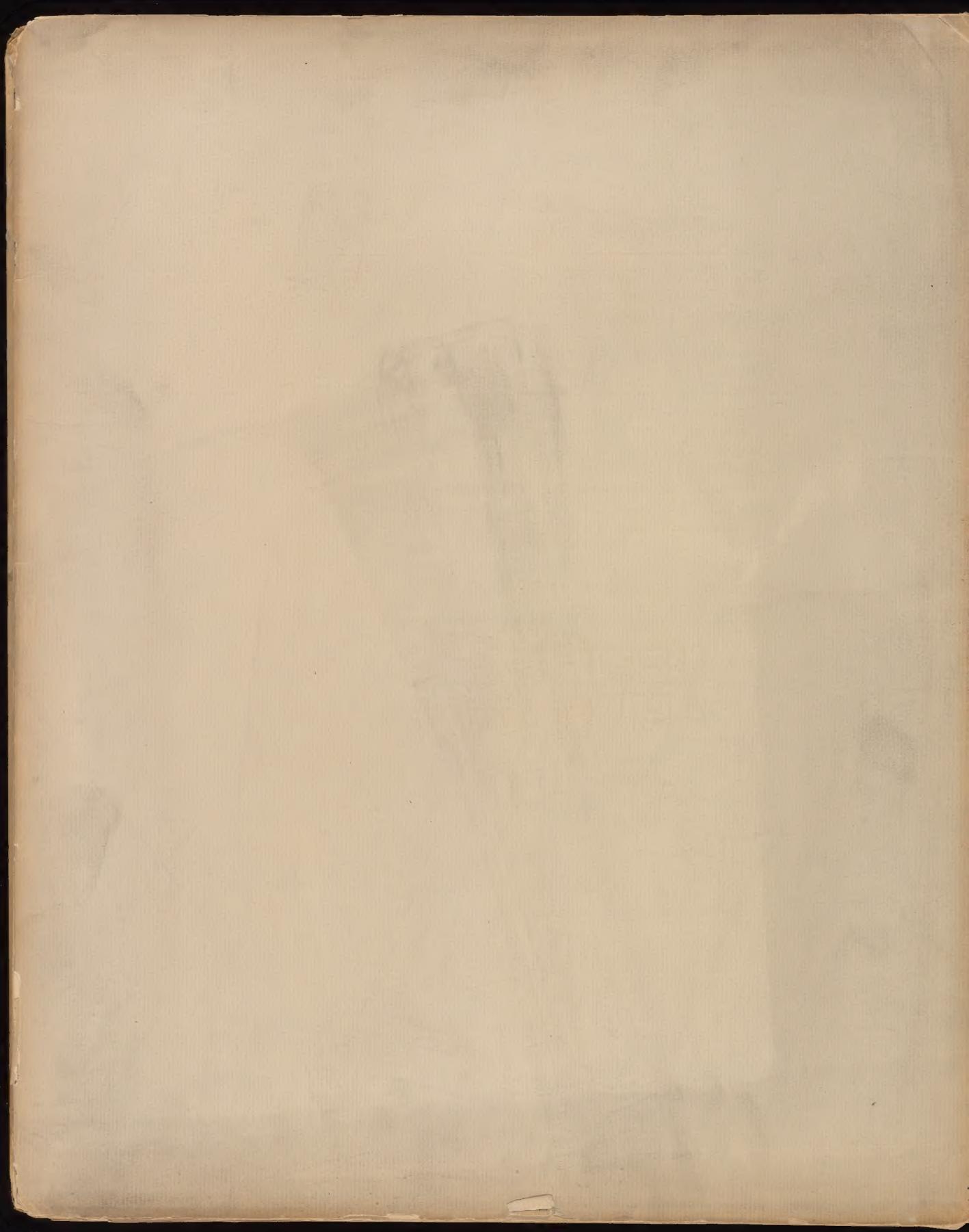
story of Longfellow's "Skeleton in Armor," with a success that has caused it to be described and reproduced in art-journals and newspapers on each side of the water. The high wainscot is in oak, in small panels, and the mantel is a singularly fine piece of delicate carving. The Gothic chairs of oak, covered with morocco, are English in style.

The hall has a ceiling of deep-beamed oak, and high wainscot of the same wood, and all the wall-spaces are hung with Flemish tapestries. Its magnificent stained-glass window, on the first landing of the staircase, contains life-size, brilliant figures from the old Norse mythology, by William Morris and Burne-Jones. The splendor of these color-triumphs is a lasting joy in the Louis L. Lorillard villa.

The entire decoration and furnishing of the interior of the house were under the charge of Mr. Richard Codman, of Boston. The architects are Messrs. Peabody and Stearns.



GROUND PLAN.



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